

OCTOBER 1945

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NOVELTIES

1. SPOON-TIME. (Playing spoons in Chef costume.)
2. TAP-LOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTING THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
7. TAP-A-TERIA. (Comedy tap story in a French cafe. Two boys.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl. Special music 50c extra.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders-group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. (Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of four-lariats.)
26. SIGNALS. (Intermediate — Navy flag Wig-Wag.)

(Please order by number)

27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
41. ADVANCED RHYTHM BUCK. (Rhythm peppy tempo.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)

(Please order by number)

57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus, breezy.)
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm-gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astaire-Rogers type-Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)

BEGINNERS TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). (Little difficult.)
88. STRUTTIN TOTS. (Simple, effective style.)

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Looking Ahead

**The challenge of a changing future:
education and unity of purpose can
meet it to secure peace and happiness.**

LET'S HAVE REFORMS and political changes by orderly, educational evolution.

The next ten years may well be the most momentous period in the existence of civilized man. In these coming years the ground work can be laid to establish in our world a homogeneous family of nations. It can be done through the medium of education, working toward the eradication of organized hatred.

Down through the centuries, man has struggled for freedom in many things, but always it has been a bloody and devastating process. We need to go back only as far as the seventeenth century to recognize, in the flight of the Pilgrims to America, the beginning of revolt against tyrannical infringement of rights. The winning of the colonists' independence from England gave inspiration and impetus to the leaders of the French Revolution, fighting for Liberty, Justice and Equality. In the middle of the last century, common man began to organize against the intolerable conditions imposed upon him by aristocrats, landlords and the new industrial combines. It took World War I to break the sovereign power of aristocratic control.

Toward the end of the first World War, Russia, through revolution, established her government under the leadership of Kerensky, which was

shortly afterwards supplemented by Lenin and his followers of Communism. Later, in other European countries, National Socialism was adopted in the forms of Fascism and Nazism, under which system everything was subject to direct control of the state. Fascism and Nazism have died an abrupt but painful death; they have been recognized as the retrogressive forms of socialism. Communism is still in the experimental stage: although it apparently worked well in Russia, it will have to stand the test of progress over a much longer period. It is questionable how well its refined application would work in a state such as ours. Therefore, both those who fear and those who are trying to promote Communism in the United States may not understand fully all factors involved in the coming radical changes of our lives.

No one can deny that, in America, those who desire social reform are in the majority. But there are different views on what lines those reforms should be realized. One group favors the capitalistic system, demanding a share in the wealth it helps to create; another group is working toward government-controlled security reform, with guarantees against want because of unemployment, sickness or old age. Is the answer in a *dual* economic system? Under such a system, the government, through taxation, may derive an interest in the large industries, and use the profit therefrom for the benefit of those who work for a salary which does not permit a sufficient saving for security. There would be no government interference nor guarantees for those of an enterprising or inventive nature who wish to seek their own

security through business ventures and investments.

The challenging question is not "Will it come?", but "*How* will it come?" We should work together to make any and all changes through education and information, not by means of strife and revolution. Evolutionary education can bring happiness and peace for future generations. It demands much clear thinking on the part of everyone. An unselfish desire to be of genuine service, an open mind and the ability to perform one's duty will be the requisites for those teachers, writers, artists and public servants who influence public opinion.

The immediate future promises to be a prosperous one. Teachers, particularly those who tutor the very young, should not pass by any opportunity to study, to learn to do a better job. A teacher should be at home in teaching, but she should know people and personalities, too. An artist can do a better piece of work if he has a knowledge of the kindred phases of all artistic expression. And so on, all the way through the professions and the industries, we who are called upon to prepare or spread information should strive for a better understanding of the other fellow's part in life. We must keep our minds open, always.

The assimilation of true knowledge and information will be the greatest one effect upon the security and happiness of the future. It cannot be done by governmental decree or by sudden force. All of us, *united*, with one desire to lead the world with education and without hatred or selfishness, will be the pioneers of a new era, the builders of a secure future for the millions who follow us.

RUDOLF ORTHWINE, *Editor*

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The opinions expressed by our contributors are their own and DANCE assumes no responsibility for them.



Constantine

Clarissa (Claire Ellis), in tap costume, won an MGM contract for her exotic portrayal of Azuri, the half-caste dancing girl in the "Desert Song," produced this season by the Los Angeles Civic Light Opera Co.

On the cover: Lee Hager paints a gay impression of the just-as-gay "Fancy Free" ballet of Ballet Theatre. Shirley Eckl in the lower left hand corner, Muriel Bentley at the right; above her, John Kriza and in the foreground, choreographer Jerome Robbins. See page 54.

COMING

Interviews with designer Alvin Colt, artist Pell-lan, dancers Janet Reed, Hugh Laing and John Kriza; History of the Ballet Slipper; full coverage of the ballet season; How a ballet is born; The ideal dance partner in the social dance; reports from Russia, France, England and Italy.

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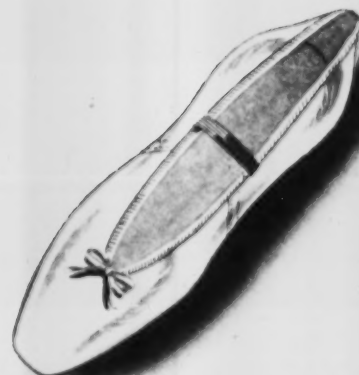
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BARONOVA**

premiere danseuse, says:

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News and Cues

THE SEASON IS IN AGAIN! Czars of talent from Hollywood, Broadway, the ballet, the modern and concert stage are dazzling us with star names and big plans for nation-wide appearances as well as metropolitan dates. Dance and dancers are getting a generous amount of the spotlight focus in every field and this year will reach even more of the increasingly interested public.

Musical Comedy. Victor Herbert's *Red Mill*, revived by producer-director PAULA STONE and featuring dancers DOROTHY STONE and CHARLES COLLINS, is scheduled for an October opening in New York. Dorothy Stone and Charles Collins emerged as a show-stopping team in the west coast presentation of *Red Mill* last spring . . . Another revival for midwinter staging is *Show Boat*, under the musical eye of Jerome Kern and Oscar Hammerstein II . . . VAL RASET directs the dances for *The Girl from Nantucket*, Henry Adrian's musical. KIM and KATHY GAYNES, Hollywood dance team, answered the call for a featured dance duo in the production and gained fatter parts in a specially revised script, so enthusiastic was the response to their audition! Formerly from the west coast and films, the team will make their Broadway debut in *The Girl from Nantucket* . . . *Polonaise*, the musical with David Lichine-staged dances, signed RUTH RIEKMAN, formerly of the Ballet Russe de Monte Carlo; SERGEI ISMAILOFF, of the Casino Russe, appears as soloist in the ballet and still teaches his daily classes at the Shurman School; and Broadway's REM OLMSTED won a dancing and speaking part. TATIANA RIABOUCHINSKA has the leading ballerina role in the production . . . *Dark of the Moon*, which features those lovely fair and dark witches, MARJORIE BELLE and IRIS WHITNEY, played its 200th performance on September 5. Witchcraft is still going strong . . . Ballet conductor MAURICE ABRAVANEL will conduct the orchestra and handle musical direction for *Day Before Spring*. Award-winner MILES WHITE will do the costumes, no doubt adding to his fame of *Bloomer Girl*, *Okla-*

homa! and *Carousel* wardrobes . . . JANE DILLON, chanteuse recently heard at La Martinique and in the NANCY WALKER role in *On the Town*, will star in the Richard-Kollmar-James C. Gardiner revue, *Slightly Perfect* now entitled *Right This Way*. Kathryn Lee has the ballerina role. Jack DONOHUE is staging the dances . . . KATHERINE DUNHAM's *Carib Song* opened in New York September 27 . . . DAVID TIHMAR, partner with MIA SLAVENSKA on recent tours in the country, has taken over the VALENTINOFF dance spot in *Follow the Girls* . . . JOAN MCCracken, Daisy in *Bloomer Girl*, turned over her role to DOROTHY JARNAC to make a picture for Warner Brothers. Miss Jarnac is from the west coast, has danced in operettas and films, and was assistant choreographer for the Los Angeles Light Opera Company and the Folies Bergere . . . It's the movies, maybe, for KATHARINE SERGAVA, whose long-held role in *Oklahoma!* has been taken over by ballerina DANIA KRUPSKA . . . MARY ELLEN MOYLAN has the leading dance role of the TUDOR-directed ballet for *Day Before Spring*.

Movies. Twentieth-Century Fox has borrowed VERA-ELLEN from Goldwyn for one of the title parts in *Three Little Girls in Blue* . . . RITA HAYWORTH's next musical is Columbia's *Down to Earth* . . . Dance team JACK SCORDI and DIANE ASCHER, formerly known as DIANE and PANCHE, are seen in George Jessel's production of *Kitten on the Keys* for Twentieth-Century-Fox . . . Writer-producer-director BEN HECHT is reported to be at a loss for the casting of the lead roles for his *Spectre de la Rose*, a new movie about the ballet world. Seems he can't find any ballet dancers! How about conducting a nation-wide poll among us balletomanes? We could start naming them off right now, if Republic Pictures are interested. (As we go to press, we learn that VIOLA ESSEN flew to the coast to look the part over. **Ballet.** *Maschere*, the Italian theater magazine published in Rome, carried a translation of PETER L'NDEMWOOD's article on the Italian ballet season in Rome, first published in the February 7 New York *Herald-Tribune* . . . 60

dancers reported for auditions for the CHICAGO OPERA COMPANY last month, RUTH PAGE, director, reported. Miss Page may appear as Frankie in her own *Frankie and Johnny* ballet during the Ballet Russe engagement in Chicago . . . The AMERICAN THEATRE WING entertained with a bit of ballet in the making on September 16, when VINCENZO CELLI presented to the visiting servicemen and women there a typical ballet class "at the barre," followed by a formal program of solo and group numbers. The entire performance was given in informal practice togs, by PETER BIRCH, IRENE HAWTHORNE, BLAIR and FAIRCHILD, RAY McCREGOR and JOAN ENGEL, plus BETTINA ROSAY and JOSEPH HARRIS, who have the BARONOVA and EGLEVSKY spots in MASSINE's *Ballet Russe High-lights* . . . Prior to starting rehearsals for

(continued on page 49)

Oct. Attractions

NEW YORK:

American Museum of Natural History, Central Park West at 79th St.:

Oct. 18. Songs and Dances of the Soviet Union. Radischev Folk Group.

Ethnologic Dance Theatre, 110 East 59th Street:

Oct. 2 and 3. Premiere of La Meri's "Salome." Performances of dances of many lands Tuesdays and Wednesdays at 9 P.M.

Metropolitan Opera House:

Oct. 7-Nov. 4. Ballet Theatre

New York Times Hall, West 44th St.:

Oct. 31. Bella Reine, dance-mime.

Radio City Music Hall:

Current "Happy Landing" show will be followed by new Leon Leonidoff show, with guest stars Patricia Bowman and Rudolf Kroeller.

Roxy Theatre:

Latin-American show with Gae Foster Roxyettes in gourd number; Copacabana's Samba Sirens and Rosario and Antonio.

Community Folk Dance Center:

Arlington Hall, 9th Street and St. Marks Place. Servicemen free. Tuesdays, Fridays, 8:30 to 11:30 P.M.

Square Dancing, YWCA:

Lexington Ave. at 53rd Street. Thursdays, 8:30 to 11:30 P.M.

West Side Branch, YWCA:

501 West 50th Street, Tuesdays, 8 to 11 P.M.

ON TOUR:

Skating Varieties: Minneapolis, Oct. 2-10; Milwaukee, Oct. 12-28.

Constantine Interviews Angna Enters

AN INTERVIEW with Angna Enters was indeed an experience—I had to remind myself constantly that the object of my visit was to get a story and not to keep discussing the arts, the theater and bullfights. Her office in the Administration building at M.G.M. was a pleasant sight. The walls were decorated with her paintings and sketches; and canvases, brushes, a typewriter and stacks of paper covered a busy desk where Miss Enters, bright and trim, sat looking as unpretentious as could be.

"Every one here at the studio thinks it is so odd that I paint, write and am in the theater," said Angna Enters, "but for me it is natural. When I get tired writing, I turn around and paint a while."

Angna Enters, whose fame as a painter equals her reputation as a dancer and mime, had no feeling about wanting to dance at the beginning of her long and varied career. She worked during the daytime to earn her living and she wanted to paint. She registered at the Art Students League in New York and attended classes there on intermittent evenings after work. Then she got the idea of working out living figures in relation to line in movement.

"They were compositions in dance form," said Miss Enters, "but they seemed incomplete since they were theatrical figures. I created those numbers as a kind of exercise in expression, like a person writing a novel might write a few words in a series of portraits before attempting the whole thing."

She gave a performance in the first of a series in Greenwich Village in Sheridan Square, putting it on herself without any previous experience, and without advertising, on an investment of twenty-five dollars—a borrowed twenty-five dollars as she did not have even that much capital. In her whole career, Miss Enters never had any financial backing.



Constantine

In her new office on the MGM lot, Angna Enters keeps paints and brushes at hand for work.

"A strange thing happened, for a performance given under such unorthodox circumstances," she said. "The show clicked—and paid for itself!"

Then she decided to give another performance uptown and invited the press. The critics liked the program and wrote it as being a new slant to the theater. She didn't know then that mime was one of the oldest of theater forms. Actually there was no mime in the theater at the time. In vaudeville, yes, and there were Charles Chaplin and Harry Langdon in the films and the great clowns like Toto, Joe Jackson and the Fratellini Brothers. These people portrayed one stylized character and only the stories varied.

"In my case," said Miss Enters, "there was not one stylized figure. Each was a different character in itself. I did not limit myself to any particular type or age. I took any subject at all and developed each individual character."

"I recognized, for example, how a certain type of woman might walk. That, to me, was a form of dancing. The dance in the most academic sense of the word is a rhythmic pattern set to music—as I define it, *composition in movement*. It can be the movement of a hand or a smile or a step. There is no rule by which the movement has to be with only the feet. The dance would raise its hands in horror because I did not do enough of what was the accepted form in the dance. In a

sense what I did was revolutionary and I think that feeling holds to this day."

Miss Enters employs the use of music as a contrapuntal background—as an integral part of her mime composition's theme—and against this background, she plays the character in counterpoint to the music. Every look, turn of the eye or head or hands, is in rhythmic counterpoint to that musical background. In numerous instances, the music is of her own composition. And music is not used for the purpose of interpretation. Her Greek Mime of fourteen characters, *Pagan Greece*, performed in January 1943, in the first theatrical performance ever to be presented by the New York Metropolitan Museum of Art, is a synthesis of theme, choreography, music, costumes, settings and lighting, all created and performed by Miss Enters.

She has traveled through Europe, the Near East, Egypt and Greece, where she studied the ancient arts as a Guggenheim Fellow. She made studies and sketches of temples, ruins, vases and sculptures. Some of these eight hundred drawings are part of her sixty-fourth one-woman museum show in the United States and Europe.

In Spain she was moved by the art and grace of the bullfight and made countless drawings of that art. Her opinion of the bullfight is colorful:

"When a drama is enacted in broad sunlight between a man and a bull, and

(continued on page 42)



Hella Hamon

The use of the wide-angle lens of the camera changes perspective in Metropolitan Museum.

Choreography for the Camera

by MAYA DEREN

Creative films of Talley Beatty evolve new dance form.

CHOREOGRAPHY CONSISTS not only of designing the dancers's individual movements but also of designing the patterns which he and his movements, as a unit, make in relationship to a spatial area. Up until now, the usual area in which the dancer moves is defined by the theater stage. A theater stage can be treated as a purely abstract, formal area—a geometric shape and amount of space—within which the choreographer designs a formal pattern; or, with the addition of backdrops and stage properties, it can either represent naturalistically, or symbolize stylistically, some geographic location. But even if, in these latter cases, the scene is changed a number of times, the space in which the dancer moves remains, more or less, an oblong of varying proportions bounded by three sides and the audience stage front.

Accordingly, the problem of the choreographer has been to use that area meaningfully and with interest. In designing his dance patterns he

plans on the fact that this space is visible as a unit at all times and he composes, accordingly, for such an area and for a stable audience. When, however, a motion-picture camera has been brought to dance, the film-maker usually feels compelled to take advantage of the mobility of the camera. Consequently, the more successful the choreographer has been in composing in theatrical terms, the more his carefully-worked out patterns are destroyed by the restiveness of a camera which bobs into the wings, onto the stage for a close-up, up to the rafters, down to the orchestra pit. In most dance films the dancer, knowing little of the possibilities of camera and cutting, works in terms of theatrical composition; the film-maker, knowing little about theatrical choreographic integrity, refuses to sit still and concerns himself with photographic-pictorial effects which usually have nothing to do with the intentions of the dancer. The usual unsatisfactory result is neither fish or fowl—it is neither good film nor good dance.

When I began making films, some years ago, my first concern was to emancipate the camera from theatrical

traditions in general, and especially in terms of spatial treatment. The central character of these films moved in a universe which was not governed by the material, geographical laws of *here* and *there* as distant places, mutually accessible only by considerable travel. Rather, he moved in a world of imagination in which, as in our day or night-dreams, a person is first one place and then another without traveling between. It was a choreography in space, except that the individual moved naturalistically, as far as the body movements were concerned.

More and more I began to think of working with the formalized, stylized movement of dance, of taking the dancer out of the theater and of giving him the world as a stage. This would mean not only that the fixed front view and the rigid walls of the theater oblong would be removed, or even that the scene of activity would be changed more often than in the theater, but it meant also that a whole new set of relationships between the dancer and space could be developed. Dance, which is to natural movement



Hella Hamon

The filming of the pirouette is a mechanical creation by the camera. Beatty turns at same speed while the camera accelerates the motion.

what poetry is to conversational prose, should, like poetry, transcend pedestrian boundaries.

Since I had only an interested layman's knowledge of actual dance movement, I needed, as collaborator for such an experiment, a professional, highly trained dancer who would be willing and able to forego theatrical traditions in favor of the potentialities of cinematographic choreography. I was fortunate in finding such a collaborator in Talley Beatty. Together we made a very short, but compact, *Study in Choreography for Camera*. The stills which are here reproduced were made by Hella Hamon in the course of shooting the movie, and they attempt, by various photographic devices, to convey the action and quality of the film itself.

I intend this film mainly as a sample of film-dance—that is, a dance so related to camera and cutting that it cannot be “performed” as a unit anywhere but in this particular film. In the short space (limited by the financial problems of film production) of the film I have been able only to suggest the potentialities of such a form. It is my earnest hope that film-dance will be rapidly developed and that, in the interest of such a development, a new era of collaboration between dancers and film-makers will open up—one in which both would pool their creative energies and talents towards an integrated art expression.

The Film Described:

The opening sequences illustrate the exploitation of the moving field of vision, and also of the use of an interrupted camera for concealing the methods by which an illusion is achieved. In the finished film, the camera, starting at the right, makes a slow, continuous turn towards the left, until it has almost completed a circle. In the course of this turn it discovers the same dancer four separate times, in different stages of his spiral movement, and each time the dancer is closer to the camera. This curious illusion, in which the tempo of the spiral movement of the dancer is synchronized with the tempo of the turning camera, is achieved as follows: the camera starts photographing, and, turning, comes upon Talley Beatty, and passes him. When Beatty is no longer in view, the camera stops



Hella Hamon

A “still” to suggest the motion of a rising leap as performed in the film by Talley Beatty.

photographing. Beatty then takes a position, outside the view of the camera, to the left. The camera starts photographing, picking up the turn where it left off, and again comes upon Beatty as it goes to the left. This is repeated three times, until, in the close-up, Beatty's head sinks out of the frame.

Metropolitan Museum. This shot illustrates a creative use of the lens. The wide-angle lens here has made the Egyptian Hall of the Metropolitan Museum of Art appear much longer than it really is. Beatty, starting very close to the camera, is able to cover the distance to the end of the hall very easily. However, the exaggerated perspective of the lens, by causing him to diminish in size very rapidly, makes it seem as if he had covered a tremendous distance in a relatively short time.

The pirouette. This sequence is an example of how the camera can actually collaborate in creating dance movement. The movement here is a simulated pirouette, that is, the head, which is shown alone in close-up, turns as in a pirouette; Beatty, however, was actually doing a dervish turn on both feet. The dervish turn can be sustained for an indefinite number of revolutions, with the balance required to keep the head within an inch or two of its original position (necessary for the close-up framing.) Because this turn could be sustained with balance, it could be photographed for quite a long time without interruptions, in the course of which time the camera speed was changed from extreme slow-motion to extreme acceleration. The movement, then, begins with a dream-

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The Circus Polka at Belmont-Plaza's Glass Hat with ballarinas Eileen McBride, Dorothy Buckridge, (seated) Clarice Daley, Bette Jayne.

Manhattan Medley

Night Club Review by EARL LEAF

WE ARE SOBERED by reports from Manhattan cafes and clubs that favorable comment in these columns have brought out more professional dancers, dance-fans, dance directors, famous choreographers, talent scouts, agents and other dance-minded professionals and amateurs than ever seen before in these places. Increases our sense of responsibility, if you want to know.

Village Barn. Square dance enthusiasts make tracks nightly to the Village Barn on West Eighth Street where Tiny Clark (a mere wisp of 300-pounds) stages various forms of country dance for the eager participation by happy patrons.

Tiny has his direction down so pat and his calling so clear that the greenest city-slicker can perform with few mistakes and much gusto. Music is provided by the hill-billy band of Zeb Carver and his Country Cousins.

As a reward for those showing greatest aptitude and zest, Tiny usually selects the eight best couples for a second round of exhibition square dancing. Many of them have never danced thuswise previously but it's plain to see they are fans henceforth.

By night, Tiny leads the Village Barn dances. By day, he teaches square dance teachers and callers. Square dancing, he believes, has enjoyed an amazing revival during the past couple of years and would spread faster but for the lack of good callers. He aims to help remedy that deficiency.

A second perennial attraction at this gay cafe is also an audience-participation stunt with three pretty girls in a hobby-horse race across the dance floor amid plenty of eye-filling spills and roars of appreciative laughter from the spectators. It's sure-fire.

The Village Barn has all this and heavenly floor shows too. In the current revue are the fast and breath-

taking Skating Continentals, Zeb Carver's quartet, Tiny's own specialty and lovely songbird Norah Manning (singer by night, Conover model by day.)

Owner-producer Meyer Horowitz is proud of his reputation for spotting new acts, refining them to their smoothest and passing them on to the Big Time. Judy Canova, Bill Acorn, The Four Eatons, the Barrys, Loper and Barrett, Helen O'Donnell, Barron and Bernay, are among the big-name attractions who were given their first real break at the Village Barn.

Glass Hat. A colorful and exhilarating floor show vastly superior to the average intimate revue is now on display in this smart supper room of the Belmont-Plaza Hotel on Lexington Avenue.

It is fast, zippy, light-hearted entertainment with an overabundance of beauty and talent. Aside from specialty acts, emcee, singers and magician, the entire show is carried by the ten delectable and gifted Kathryn Duffy girls, each of them a trained ballet dancer.

The show is built around the theme of a circus—with circus parade, bareback riders, ringmaster, wild animals, clowns, side-show attractions,—and contains ideas and materials which could easily be developed into a ballet for a major company. An alert impresario would give this revue a once-over and have a little talk with Miss Duffy.

This Duffy lady is smart as a whip. Her Irish charm is captivating. She studied under Ted Shawn, Ruth St. Denis, Theodore Kosloff and Adolph Bolm. For some years she taught ballet in Oklahoma City, later staged shows for various night clubs and hotels. This is her third production at the Glass Hat. In addition she has had a second company at the Beverly Hills Country Club in Cincinnati for nearly two years.

For all these shows she supervises costumes, music, decor, cast and specialty acts. She is also balletmistress and choreographer. She seems to have an infallible eye for beauty as well as ability. The Kathryn Duffy girls are knock-outs. Ballerina is Christina Carson, an English girl trained in Paris, formerly with de Basil's Monte Carlo

Ballet. Premier Danseur is Leon Var-
kas, first dancer of the Metropolitan
Opera Ballet (who now returns to
the Met.) Dorothy Buckridge recently
left de Basil. Others are Eileen Mc-
Bride, Clarice Daley, Adriana Fetlova,
Doris Wright, Connie Love, Yolanda
Pellegrini and Bette Jayne.

We must also add that the prices are
reasonable and the food is extraordi-
narily good at the Glass Hat.

Billy Rose's Diamond Horseshoe. Right
in the Billy Rose groove but more
spectacular and better staged than ever
before is the new revue called *The
Toast of the Town*, recently installed
at Billy's opulent theater-restaurant in
midtown Manhattan.

Congratulations and compliments to
John Murray Anderson, who staged the
show, Harriet Hctor, dance director,
Audre, costume designer, Vincent
Travers, musical director, and to Billy
Rose himself who supervised every
minutia of the program. Watching the
agony of the rehearsals we concluded
there is as much painstaking care and
hard work put into these shows as
there is in any ballet we have seen re-
hearsed. These people are precisionists
down to the last note of the last bar.

There is more emphasis upon dance
in the new show than in the last.
Headling a galaxy of dancers, young
and old (we mean *old-timer*) is the
inimitable darling of papa's heyday.
Ann Pennington, with her still sen-
sational rendering of the Charleston,
Black Bottom and other dances that
once thrilled the dance-loving peoples.

Ann Pennington is still a beautiful
girl when she dances, when she smiles
so radiantly and when her long brown
curls tumble and fly as she dances.
She's an important name in popular
dance history and must be seen.

Bill Acorn, plucked from the
Village Barn by Billy Rose, has plenty
of audience appeal in his comedy songs
and dances, once in a Sinatra satire
and once as partner of Penny. Emma
Francis comes through again with her
old-time jigs. Joe Howard sings nos-
talgic songs, Willie Stolar performs
his wonderful mumbo-jumbo, Fritzie
Scheff, Michael Edwards and Jacque-
line Hurley perform flawlessly. A
comic-magician, the Amazing Mr.
Ballentine, almost stole the show. Our
favorite numbers were *The Dance* and
the *Pin-Up Girls of Yesterday*.

Observing Harriet Hctor during

rehearsals, we wanted very much to
see her dance again. According to the
Rose formula, however, we will have
to wait another 40 years as she doesn't
appear a day over 25. Harriet has
been dance directing Billy's shows for
years and we believe she also teaches
ballet in Boston. She was a real toast
of Broadway when she danced for
Florenz Ziegfeld back in the days
when. Her publicity notices say she
"eats like a stevedore." Mebbe so, but
she's oh so beautiful and lovely.

When you're in the mood for a
great gaudy, noisy, funfuf, tuneful,
nostalgic Broadway show, there's no
better place than Billy Rose's Diamond
Horseshoe.

El Chico. The songs and dances of
Iberia and Latin-America are featured
in the consistently excellent shows at
this smallish night club on Sheridan
Square. The programs follow the same
general pattern year in and out but
the acts change and are invariably out-
standing.

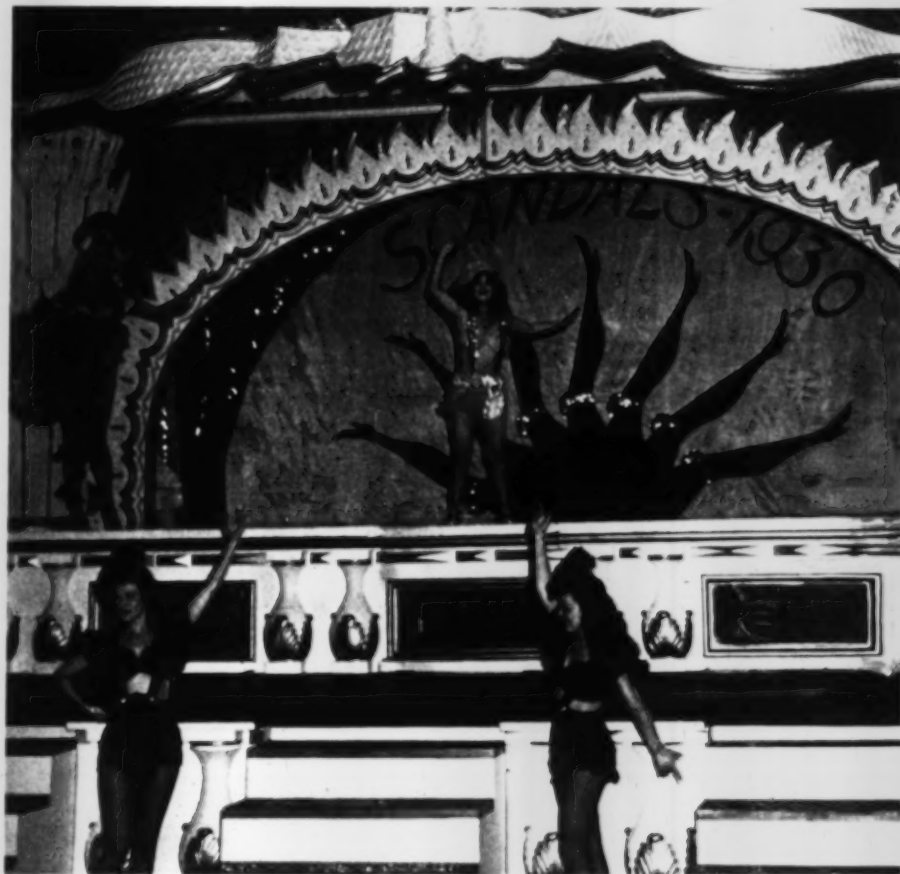
Stars of the current production are
Pilar Gomez and Rozzino, flamenco
dancers of concert and operatic fame,
who have not only fine technical

ability but everything else it takes.
They illumine the place with the
brilliance of their performance. Given
better orchestral background their per-
formance would be the *ultimo* in
flamenco art. Concert pianist Alexander
Villalta at the piano is beyond censure
but there are too many saxes in the
orchestra.

Miss Gomez, a real Latin beauty,
studied under Antonio de Triana,
debuted at El Patio in Mexico City
where she was seen by Havana; Madrid
scouts and brought to New York. Later
she joined Argentinita's company and
finally teamed with Rozzino.

Venice-born Giovanni Rozzino
learned dancing from gypsies encamped
near his home but earned his bread
and vino as a gondolier. Seen dancing
by a party of dance-minded American
tourists, he was brought to America
and engaged by Catherine Littlefield
of the Philadelphia Ballet. Later he
danced with the Metropolitan Opera
Ballet, but once, when dancing *Ca-
men*, decided to return to his beloved
flamenco. On his own, dancing the

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Billy Rose's "Scandals of 1930" spotlights a favorite of stage and screen: Ann Pennington.

Earl Leaf



Mimah and Wani, left, demonstrate one of the Balinese dance figures. Right, Devi Dja poses.

The Sarong Room

Story and Photographs by ANN BARZEL

Javanese group of Devi Dja successfully presents concert dances in a night club.

FIVE YEARS AGO a bit of the East Indies toured the United States.

Devi Dja and her company of twenty-seven Bali-Java dancers and musicians were a delight to those who knew dancing and appreciated the quality of this highly civilized dance form. Many people came because it appealed to the tourist in them. Here was something exotic and strange and it was relished just as much for its exoticism as for its intrinsic artistry.

When the Germans invaded the Netherlands most of the company went back to Dutch-held Java. Devi Dja and a few dancers and musicians remained to complete some engagements in America and then found they could not get transportation across the Pacific. They settled in Chicago for the duration and established the Sarong Room, a night club, with tour director A. Pietro as manager.

Everything about the enterprise—entertainment, food, music, decor—is Javanese or Balinese. The troupe carried their own utensils on tour and cooked their own native dishes. They

unpacked their pots and pestles and mortars in the kitchen of the Sarong Restaurant and began cooking and serving strange and delicious foods.

They make *krupak*, chips made of tapioca and shrimps, that one can nibble at before the main dishes are brought. As appetizers they serve *satte*,

lamb or pork twisted on sticks and dipped into a sharp soya sauce. Their shrimp currys, lamb flavored with wine, and Boomboo Bali (chicken—Balinese style) are tempting. For dessert one can have *posang* (fried bananas with cocoanut) and *urap*, (crisp pastry balls in honey sauce). The dancers help in the kitchen between shows.

The decorations include lovely Javanese printed silks used as wall hangings and there are murals painted by Chicago artist Frank Hoffman. These show a Balinese cock fight, the Temple of Borobudur, the Javanese dance drama Wayang Wong, the Balinese trance dance Legong and other Balinese and Javanese scenes. On warm nights the roof of the Sarong Room is rolled back for starlight and breezes.

The most distinctive element of this night club, of course, is the entertainment. It consists of the same authentic gamelan-accompanied numbers that Devi Dja and her company had danced on the concert stage. The gay little dances, like the comic Djaran Kepang, or the colorful folk dances, or the platter dance with its agile juggling are understandably popular, but Devi Dja's *Journey of the Soul* and various ritual dances bring the hush and attention that is of the theater rather than of

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Devi Dja and Wani with the two dogs that came with them from Java: Mah Ling and Sienjo (in English, "Thief" and "Kiddo") have received a great deal of publicity in the Chicago press.

West Coast News

by **CONSTANTINE**

Song Without Words, an operetta based on a fictitious romantic episode of Tchaikowsky's life, premiered at the Philharmonic Auditorium. Forman Brown provided a brilliant set of lyrics to the familiar themes. Alvin Colt's costumes were magnificent and the production as a whole was very handsome to look at. The singing cast, headed by James Newell, Margaret Bokor and Della Lind, was rather weak. One could hardly make out the lyrics and often the voices were completely drowned out by the surging harmonies of the orchestra. A fault which I am sure will be corrected in subsequent performances.

When Mia Slavenska, making her first dancing appearance here in several years, stepped on to the stage, she received an ovation which stopped the show cold. Mia looked and danced divinely in a ballet staged by Anton Dolin. Her solo, climaxed by thirty-two beautifully executed fouettés, brought down the house. Ivan Kirov, who partnered Slavenska in the pas de deux with very little style, was adequate in his solo. When the first act is tightened up and the changes which producers Bachenhymmer and Doolittle plan to make in the cast take place, they will have a hit show on their hands.

Had a chit-chat session with Nana Gollner and Paul Petroff backstage at the Hollywood Bowl, and emerged with this delectable bit of information. Nana is leaving the Ballet Theatre after the current engagement, NOT for a show on Broadway as has been rumored, but to await the arrival of a little bundle from Ballet Heaven!

Spent a delightful Sunday afternoon with Mr. and Mrs. Andre Eglevsky, Andre Jr. and Dorothy Bauer in the San Francisco Zoo. Monkeys, performing bears and sea lions were duly gazed



Holiday jaunt for ballet star Andre Eglevsky: riding the miniature railway in the San Francisco Zoo as chief guide and question-answerer to little Andre, Jr. is enjoyable relaxation.

upon whilst we stuffed ourselves with popcorn, ice cream, peanuts, etc. and it was a toss-up as to who had the most fun. The grownups (how we cut up!) or little Andrushka who took everything in with all the dignity becoming a well brought up young man of two.

The Ballet Theatre did a successful turn at the Hollywood Bowl. Alicia Markova and Anton Dolin appeared after a year's absence from the

company in a sensitive performance of *Giselle*. Rosella Hightower made an impressive Queen of the Wilis and danced *Swan Lake* with restraint and in unusually good form. The corps was excellent for a change and one could readily see the effects of the rigidly-imposed discipline which Mr. Dolin demands for the classic ballets.

The makeshift scenery of pasteboard trees gets rather monotonous, since

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Joan Woodbury Wilcoxon as the Black Pearl in her original ballet, "In a Jeweler's Window."

Versatile director of California school places emphasis on all related American arts.

JOAN WOODBURY WILCOXON directs young America's most unique school of creative arts.

Her southern California studio is an extraordinary, triumphant experiment in the cultural development of American youth, ages ranging from 4 to 23.

Unlike the usual social dancing school, her program concentrates on students and does not cater to "visiting parents." Unlike professional schools, it does not promise—or promote—stage or screen careers. Unlike almost any school, it is so absorbing that students beg to stay after class for more instruction, after a strenuous work-out. Some children try to enroll without the knowledge or permission of preoccupied parents. Others, who cannot afford tuition, work out their self-arranged scholarships in errands or household chores.

Young American Arts

by KITTE TURMELL

Joan Wilcoxon started her school as a war-project, dedicated to her conviction that the importance of creative culture—for youngsters and for the future of American art—was being overlooked during the stress of the war years.

After her husband, actor Henry Wilcoxon, reported for Coast Guard duty as a Lieutenant (j.g.), she took stock of resources—sliced by his shelving of studio salary for service—and decided to resume the dance career she had shelved for marriage and motherhood of their daughter, Wendy, now five years old.

To finance her new objective, a fine arts school for children, Joan canvassed from house to house to recruit housewives for a neighborhood charm school that netted \$75 as her starting stake. In November, 1943, on borrowed money soon repaid, she opened her studio in rented quarters. A year later, evicted by sale of that property, she moved to a 45-year-old fraternity house in Brentwood, in the West Los Angeles area. Using the upper floor as living quarters, she converted the first floor into a studio with mirrored walls, inlaid linoleum floors, ballet bars.

Ballet dancing is stressed to encourage young Americans to further development of an American version of that art when they are adults. Improvisation of original dances is required from the start of instruction. Voice and piano are included; arts and crafts will be added next term. Supplementary studies explain the foreign language terms and international history of the arts. Pantomime is taught, but not dramatics. Joan, herself an actress, believes that acting is one art not amenable to group instruction.

For extra-curricular activities, students keep scrap books of current art events. In groups, they attend concerts and recitals and visit museums and exhibits. For social events there are student-planned picnics and teas; recital appearances at community events; and dance performances at Southern California hospitals to entertain the service men.

Among themselves, the children agree to help the instruction of new pupils, criticize progress constructively, loan or give now-scarce ballet slippers they outgrow, and discipline themselves and others on rules that include no talking or time out during work periods, 60 minutes straight. Group disapproval discourages prima donna traits.

The results—in physical and personality development—are impressive.

There are few "celebrity" children. Most students come from comfortable conservative homes in a community, removed from Hollywood influence, that is representative of thousands of similar communities in suburbs or small towns. Many are children of war-workers and servicemen. A few are self-conscious and beset with the war worries of adults when they enroll, but they overcome these traits, in their acquiring of poise. It is a poise appropriate for their ages—without moppet precocity.

Outside her school, Joan Wilcoxon—a trim slim young energy-bundle—is garnering other honors as a motion picture actress and as a dance coach for adults. Among her star pupils for individual instruction is screen actress

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Dorothy Jeffries, Lillian Christian and Mary Buchenau are Rhinestones "In a Jeweler's Window" ballet given in Santa Monica in concert with Southern California Symphony by the Sea.

Loose Leaves from a Dance Notebook

by EARL LEAF

WHERE LIES THE PROPER LINE of demarcation between the authentic and the interpretative in the dance?

Is the American dancer who attempts to retain the purity of the tarantula or the flamenco being *authentic* or is she *imitating creatively*?

La Meri, for example, teaches the original, the *jeal*, the authentic dances of all races and people. That basic background and training is imperative for the dancer employing these forms, or variations thereof, for stage or screen. But should a La Meri graduate always continue within this orbit or should she blend, paraphrase and originate to bring forth her personal interpretations of these dances?

You'd think the answer would be obvious but it is not, for the critics are always harping that this or the other is not *authentic*. Dancers feel they are unjustly criticized due to this disparity of opinion.

Beatrice Kraft, for instance, deeply resents criticism that she is "hoking up" the dances of India for the bistro trade. She is, in her mind, being interpretative rather than parrotly but snooty critics expect originals, not originality, in her dance.

Mura Dehn reaps a carping censure because her dances of Africa are not *authentic*. So what? She doesn't intend them to be, doesn't claim they are, isn't interested in copying precise forms. Her philosophy is to "learn neatly and with artistry and then originate within yourself."

As Billboard would revue the ballet:

Terp-fanciers and aisle-experts palmed the glad hand to Flossie Floomheimer when she terped a socko performance at the Met yesternight.

Flossie, one of the best packages of fluff in the terp biz, aided and abetted by a fast line of steppers in purple tutus, won a spot among the top toe slots of Ballet Troupe as balleters bravoed for echoes.

Despite previous bang-up ballyhoo, customers slipped the chill to Katia

Kerchoosky whose stint in *Starlight Minuet* was strictly dumbbo. Ork, squired by Moe Zitel, pleased both yokels and pew-sitters.

Renoir, Rembrandt, Cézanne, Gauguin, Matisse, Dali, Berman—look to your laurels! The art of photography is fast creeping up on you. Time was when you dominated the art scene but today the heirs of Daguerre are producing geniuses who may soon challenge your supremacy.

Technically, we geniuses of the lens and flashgun have many advantages. You pose your dancers in static positions. We catch them in flight. You must stand your dance models around in draughty attics for hours while your stomachs cry out for food and vino. We can shoot a picture in 1/1000th of a second and go out to dinner in a flash, with the dancer on our arm. (Some appetites they have, too!)

Public interest in dance and dance photography increases by leaps and bounds. George Amberg, energetic and handsome Curator of Dance and Theater Design of the Museum of Modern Art, tells us a new photographic exhibit, *Dance in America*, is now being prepared for the road. On a mere query to museums and galleries around the country, even before the project had taken definite shape, more requests were received for this exhibit than any other traveling show sponsored by the museum.

This time, says Mr. Amberg, dance pictures by many photographers will be included, avoiding criticism against the last previous dance-photo display. Verra good.

However, the emphasis may again be placed on name dancers, a manifestation of America's hero-worship mentality. Movie fans, showmen know, attend movies to see the stars rather than to enjoy a good picture or story-plot.

Dance photographs, we believe, should be judged and accepted on a basis of artistic merit rather than the fame of the dancer-models. That's how



paintings and sculpture are judged in other departments of the museum. Few great painters, sculptors or photographers would be willing to accept judgment of their work on the basis of their use or non-use of celebrities as models, no?

We have had the privilege of photographing many dance celebrities, and we have some beautiful pictures of them too, but we still wish to make our point in favor of the uncelebrated dancer who has contributed her beauty, technique and talent to the making of a photographic masterpiece. Earl Leaf, Champion of the Underdog. That's us, all over.

Meanwhile we are being repeatedly puzzled by reports from our agent in London that the British Foreign Office—of all things—is constantly buying our pictures of American dancers. Why for? We dunno. Included are photographs of Olga Lunick, Miriam Ponder, Katharine Sergava, Marion Keats, William Dollar, Marie-Jeanne, Sono Osato, Viola Essen, Leon Danielian, Ruthanna Boris, Kathryn Lee, Jane Dudley, Gisella Caccialanza, Jocelyn Vollmar, Onna White, Eve Gentry, Lilli Mann, Yvonne Paterson, Jean Guelis, Simon Semenoff, Annabelle Lyon, Peter Birch, Andre Eglevsky, Alicia Alonso, Lisan Kay, Dorothy Etheridge and others.

The crusty old graybeards are still bemoaning the Days of Diaghileff and stewing about the disintegration and deterioration of ballet as practiced in 1945.

Pish and tosh! Let Diaghileff's bones rest in peace. We hoist the banderole for the Denhams, Huroks, Jooss,

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H. Tarr

Pro Jean B. White of Mineola Skating Rink.

Skateries

by CLIFF LOCKWOOD

IN TRAVELING AROUND to the rinks I find many things of interest to talk about, but the thing that has me guessing is this: How are we going to educate the skaters from the hinterlands rinks? Many of them never get a chance to see dance skating as it should be done. Most of the organizers in the outlying rinks don't realize the value of the metronome. And most of the operators of these rinks don't realize that the very heart-beat of the present popularity being enjoyed by skating is the dance-on wheels. They seem to

think that they can go along year after year without going in for new ideas. Maybe they can, but it is my impression that their business would be more secure if they made dance skaters of their rinksters.

Perhaps it would be good business for the rink operators' associations to hire professional teams to stage exhibition dance tours of their circuits, taxing the rink that holds the exhibition a certain percentage of the gate, the association making up any deficit that might arise. The idea seems to be a good one, but who knows how it would work out? It is possible that we could educate the skaters in this manner so that a pro could take over and in a short time have these groups doing the dances as they should be done.

* * *

Vic Brown, New Dreamland Arena operator, in a late August statement had this to say about the outlook for roller skating competitions:

"As far as roller skating is concerned, international competitions will be held in 1946.

"In June an international roller skating competition will be held in New York under the banner of the RSROA, a member of the FIPR. Skating associations of all nations are being invited to send representatives to compete in this meet.

"The *Federation Internationale de Patinage à Roulettes* is the world-governing body of roller skating. This organization would have the final say in anything pertaining to roller skating in the Olympic Games."

Vic went on to say that under the co-sponsorship of the RSROA and the newly formed U. S. Roller Assn. the State Championship will be held in April, the Regionals as well as the Nationals in May and the Internationals in June.

* * *

Miss Jean White, popular pro at Mineola Skating Rink, who has been busy for months compiling a book on freestyle skating, took time out to write this interesting article on the Barn Dance. (The diagram is from the Amateur Roller Skaters Assn. Hand Book.)

Jean says that the skater in a small rink wishing to learn a dance gets a complete diagram and description in a book to learn from. If he wants to learn figures (he has heard that there

are many different styles) he buys a book by someone, but it only explains that person's style and theory and may not be suited to the abilities of that particular skater. So Jean is compiling charts of each figure with the different styles used by the leading professionals so that the skater will be able to try each theory and method to determine which suits him best.

Jean's description of the Barn Dance:

"In the skating of the Barn Dance one of the most frequent mistakes made by the skater is his attempt to make his shuffle step the same as the shuffle in the Two-Step and Two-Step Promenade. The shuffle in this dance is quite different than the others mentioned for two reasons: one, there is only a beat and a half allowed for the steps instead of the two beats allowed in the other dances; two, and most important, each shuffle is more than one complete shuffle step as diagrammed in the handbook. Once the four opening steps are completed and the first shuffle skated in the Two-Step and Two-Step Promenade, on every count 1 of your shuffle you find your feet in a *crossed* position ready to start the steps; in the Barn Dance on every count 1 of the shuffle you find your feet in a *parallel* position to start your shuffle. Therefore it is necessary to start your shuffle with count 2 and then revert to count 1 for the completion of the steps. The usual way the skater slides over this hard part in the Barn Dance is by taking a wide progressive step into his shuffle and then letting his trailing foot follow up close to the other. If you wish to skate the dance correctly make sure you get a direct parallel step after your cross-over on the corner and after your points on the straight-away.

"When a skater first starts attending classes at a rink one of the things he is told is, 'figure skating is the fundamental of all skating.' So he diligently practices his figures 1, 2 and 7 and then nine chances out of ten he'll promptly forget all about shoulder position and lean except on turns when he starts to dance-skate. (This is especially true of the elementary shuffle dances.) He sees no turns or extra deep edges so he sets himself in a square position and skates from the waist down, ignoring everything he has practiced so hard. In doing so he makes himself look like a mechanical robot skating. You cannot use too much shoulder rotation in the Barn Dance but you can use quite

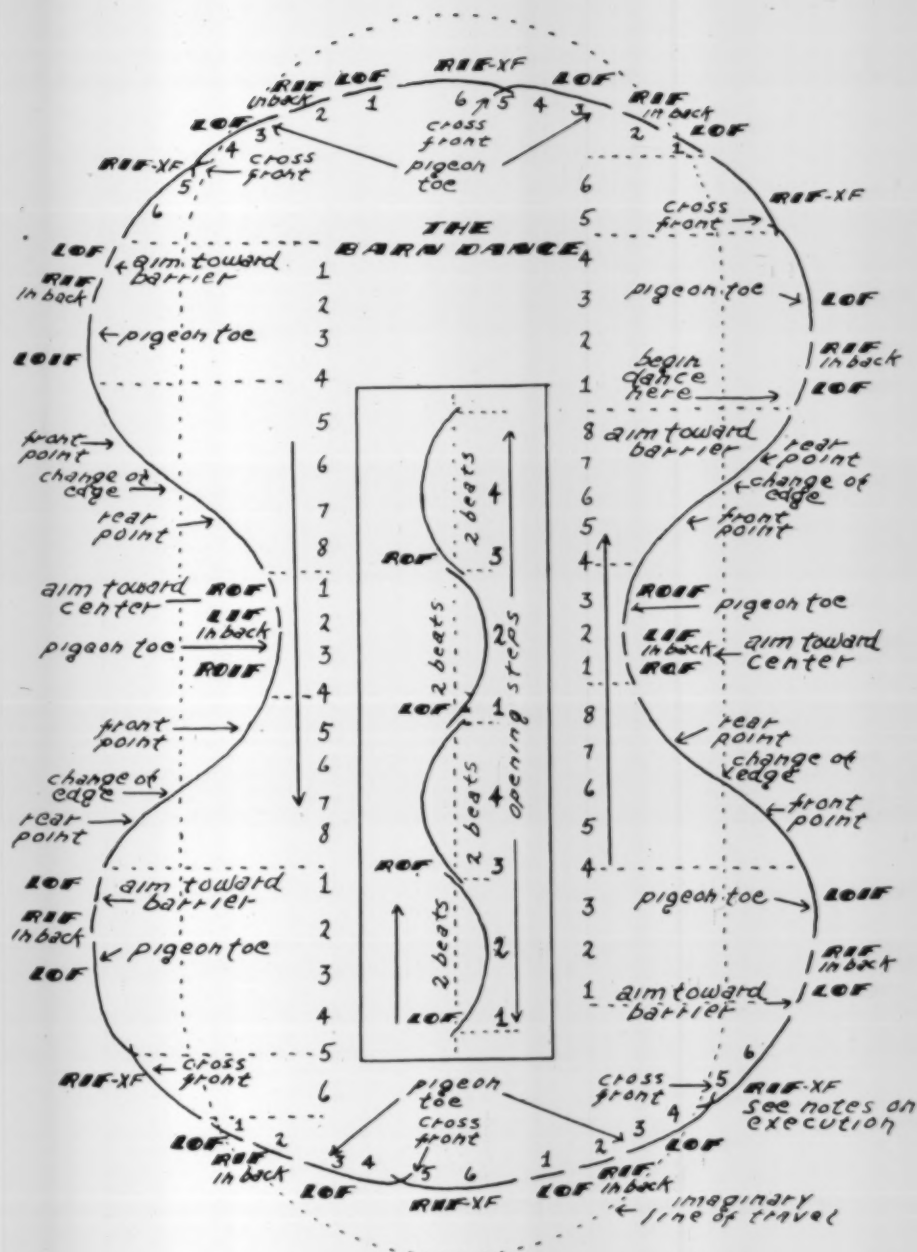
a bit of lean. This is especially true of the points on the straight-away: when doing a change edge in figures there is a definite change of body lean as the skate changes from one circle to the other; therefore the same thing should apply to the Barn Dance points but very seldom is made to do so. The body should change from leaning to the left on a LOF edge for the front point to leaning to the right on a LIF edge for the back on the points headed toward the center of the rink and vice versa on the opposite points. This body lean should continue through the rest of the dance so that you are always leaning into the curve which is being skated. This will give your forward dances a soft and flowing appearance.

"Another point that often annoys me when watching the Barn Dance being skated is how few people place the points equi-distant from the skating foot. One of the worst things to see in the Barn Dance is a skater who places a front point close to the skating foot and then reaches way back for the back one. The points take the same amount of music so they should both be placed an equal distance from the skating foot. The reason for the points not being equal in most cases is that the skater tries to do the points by bending and lowering his free leg. If the free leg is held comparatively straight and the skating knee is raised and lowered, it stands to reason the free leg would be the same distance in front and back, as the body is leaning back and forward respectively with the points, and your free leg will stretch the same distance in both directions.

"After a skater has mastered the main steps and parts of the Barn Dance he should try to work on all the little things that are not explained in the handbook, but which are common logic. It is all these so-called "minor" points that will put him above the average skater and give his dance a much neater appearance."

* * *

A corporation has been formed for the purpose of producing high caliber ice revues for presentation in the nation's leading hotels, restaurants and night clubs. Headed by George Naviekas, well known in ice skating circles and owner of the "1760 House" (West Brookfield Tavern), Ice Shows, Inc., plans to produce several shows a year designed for ice tanks similar to those



The Barn Dance diagram is reprinted through the courtesy of the ARSA.

of the New Yorker, Adolphus, Nicolet and other hotels.

These shows, complete big-time ice revues with name stars, featured skaters and complete ice ballets, will "break in" at the West Brookfield (Mass.) Tavern. After the tryouts they will start their national tours. The Ice Shows will stage six to eight-week runs on the various bookings. Each of these shows will be a complete separate production, each with a different motive. . . . One may be a variety show, one a production, one a spectacle, etc.

Ice Shows' first production, *Spinning World on Ice*, has been showing at the Clinton Casino in Clinton, Conn., a popular nitery 24 miles outside of New Haven on the Boston Post Road, half-way to New London.

Written and directed by Elisabeth Chandler, *Spinning World on Ice* stars Hertha Garon, who recently completed an engagement at the Center Theater, and features Jack Roach, Johnny Brett and Joy Weber. Nord Cornell, of Broadway musical comedy fame, is the emcee. The ice ballet of this show in-

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New York Daily News

Best all-around ballroom dance team for New York: Marie Mirth and Anthony Macaluso.

The Winners!

A review of the dance contests: the Harvest Moon Ball and Harvest Ball

MORE THAN 20,000 people jam-packed Madison Square Garden the night of September 5th; more than 10,000 spilled out all over the Mall in Central Park the night of September 6th. The occasion? The *Daily News'* Harvest Moon Ball and the City of New York's Department of Parks Dance Contest.

The Harvest Moon Ball clicked off in its traditional fabulous manner. If there were any perceptible change from other years it would be in the contestants' dance style. Each year it has grown a little slicker, a little smoother.

This year, for instance, the carriage of arms and shoulders presented clean-cut lines. Time was when elbows and shoulders made jagged angles that were ruinous to a couple's appearance. What energy and devotion is poured into the Ball by the contestants is really difficult to believe. They train for the event with limitless tenacity and endurance. It's marvellous fun—but it's also terribly serious and terribly important. And they put on a show that has 20,000 danceomaniaes cheering.

Winners in the Civilian Division were: All-Around Championship, Marie

Mirti and Anthony Macaluso, who also placed first in the Foxtrot; Doris Halen and Henry Kuhn, Rumba; Gloria Anderson and Arthur Grendi, Tango; Helen Buckshin and Nino Settineri, Viennese Waltz; Connie Paulus and Claude Fleetwood, Jitterbug. This couple also came out first in the free-for-all between the top Service and Civilian Jitterbugs.

In the Service Division the All-Around Championship was won by Fran Lutt and Coast Guardsman Edward Waltgenbach, who also placed first in the Viennese Waltz; the Foxtrot was won by Camille Barbera and Coast Guardsman Frank Kunsel; Rumba, Ann Vancherie and Merchant Seaman Pat Gioiele; Tango, Constance La Monica and Air Force Sergeant Vincent Flair; Jitterbug, Sally Coffina and Storekeeper 2/C F. S. San Filippo.

The judges were Joseph Belford, Frances L. Chalif, Elsa Heilich, Thomas Riley and Donald Sawyer.

While the American Beauties were being handed out to the champions, there should have been two extra bouquets on hand—one for Randy Brooks, who played perfect "Society Tempo" for the Foxtrots, and just as good jive for the Jitterbugs; and one for Juanito Sanabria's beautiful Tangoes, Viennese Waltzes and Rumbas in a follow-up medium and fast rhythm, splendid for display of the dancers' virtuosity.

In the hard-fought battle for the All-Around Championship, the contestants made as pretty a picture as could ever be seen in a Broadway production number. Under the subdued spots that played on the dancers during the Viennese Waltz, the girls' lovely swirling dresses—one flame, one chartreuse, one white and one black made a startlingly effective composition.

Ed Sullivan, in his usual excellent form, paced the show, which was replete with big-name professional entertainment, at a perfect tempo.

New York will be waiting for the *News'* next Harvest Moon Ball.

A soft September night under the stars provided an ideal setting for the Fourth Annual Harvest Dance Contest conducted by the Department of Parks. The event was the climax to the series of fifty-four public dances held in parks throughout the City. It is estimated that one-half million persons enjoyed these dances during the summer season.

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Antal Dorati

Dean of ballet Conductors

by FRANCIS A. COLEMAN



ANTAL DORATI IS LEAVING the ballet field to devote himself to symphonic repertoire. His work in all fields has been brilliant, and, young as he is, he was considered the veritable dean of present-day conductors of ballet music. His vacated position as musical director of Ballet Theatre will likely go to Jascha Horenstein and Mois Zlatin will continue as assistant conductor.

The role of the musician in general and the conductor in particular, in connection with ballet, has too often been overlooked and taken for granted. Ballet conductors are scarce, good ones even rarer, for many qualities over and above high standards of musicianship are needed. Dorati became attached to the ballet when he was asked to conduct for Colonel de Basil's Ballet Russe de Monte Carlo at Covent Garden in London. Following a five-year engagement with the company, Dorati joined the newly-formed Ballet Theatre at its inception in 1941, four years after his official American debut with the Washington Symphony orchestra.

Dorati was born in Budapest of parents who were both musicians, and got his training at the state Academy of Music as a pupil of some eminent Hungarian musicians, among whom were Kodaly and Bartok. His first conducting post came when he was eighteen, at the Royal Opera in Budapest, and four years later he was advanced to assistant conductor at the Dresden State Opera House under Fritz Busch. This is the same opera house where Emanuel Balaban, present conductor for the Ballet Russe de Monte Carlo, also served.

Throughout his career, Dorati has made many guest appearances in all parts of Europe and America. Many of his recordings, particularly of ballet music, are notable. After five seasons touring with Ballet Theatre through Canada and the United States, the demands for outside engagements became so insistent that Dorati decided to launch his career as a symphonic

conductor. After more than twenty years of opera and ballet experience, plus occasional work in concert halls, the Hungarian conductor demonstrates a master craftsmanship and retains a youthful verve and enthusiasm.

Discussing anything with Antal Dorati is not always an easy task—even over the breakfast table he is busily doing a number of things at once! He expressed a hope of guest-conducting for Ballet Theatre this season. The company is doing a revival of Eugene Loring's *Billy the Kid* to Aaron Copeland's music, a condensed version of Stravinsky's *Firebird* under the supervision of the composer, and a ballet by Michael Kidd in his debut as a choreographer, on a score by Norman Dello Joio, American musician of Italian descent whom Dorati recommended highly.

Dorati's opinions on the general musicianship of ballet dancers were surprisingly good. "I had little trouble with them, he admitted. "If you are good, ballet will teach you to conduct just as much as will opera."

Dorati has negotiations under way to travel to Europe; offers from London followed the news of Ballet Theatre's prospects of appearing at Covent Garden when the Garden is re-converted to theatrical uses again. "Everybody will be going over!" was the cryptic Dorati comment.

After doing a great number of very clever orchestral arrangements, Antal Dorati is now working on original compositions, and is contemplating a ballet for the '46-'47 season of Ballet Theatre.

In his recent engagement at Montreal, Dorati conducted one of the summer open-air concerts of the local symphony, *Les Concerts Symphoniques*, which is a leading Canadian orchestra. (Dorati has often conducted its rival, the Toronto Symphony.) It was Dorati's first appearance in Montreal, but not likely to be the last, for he received a most remarkable ovation. In his work is a rhythmic clarity, an impelling, vital quality. On the program

was a Dorati arrangement of the Overture from Offenbach's *La Vie Parisienne*, of which echos are heard in the *Gaieté Parisienne* ballet. This brought down the house and two encores had to be given to an insatiated audience. The First Symphony of Sibelius was the most successful of the Montreal program; it was a graphic illustration of Dorati's capacity for whipping up strange orchestras quickly and ranging over a varied selection of musical literature. Conducting from memory, he impressed musicians and audience alike, obtaining more from the instrumentalists in the one rehearsal allotted for the summer concerts than most conductors obtain in three for the regular winter series.

Antal Dorati is a remarkable musician in many ways. He speaks perfect English and French and is fluent in other languages. His departure from the ballet podium will undeniably be a loss. We may well pay him tribute for he has raised musical standards and has contributed not a little to ballet with his arrangements of scores, and in his capacity as general consultant and musical director with the two leading contemporary companies. His place in the ballet world has always been that of a leading musician. Because the field for a musician in ballet is comparatively limited, Antal Dorati has been obliged to leave it, in order to complete a distinguished career well begun.



British Combine

Margot Fonteyn of the Sadler's Wells Ballet rehearses in the company's mirrored-wall studio.

In Britain, It's the Ballet!

by MICHAEL AYRTON

IT IS DIFFICULT to estimate whether some vast change has come over the provincial populace of Great Britain since 1939, as a result of which, from being a mass sunk deep in Hollywood inertia, it has blossomed into a sensitive and intelligent audience for the ballet; or whether managerial prejudice formerly prevented this admirable form of entertainment from being presented in any but the two or three principal cities of Britain, and then at high prices.

Probably a little of both. While the war has provoked a general desire for

entertainment remote from the conflict, and perhaps even as beautiful as possible, it is also conceivable that the great British public is not so half-witted as the film magnates would have us believe, and that a ready audience *has* been awaiting the ballet in such places as Hanley and Newcastle for many years.

Be that as it may, it took the war to bring it to the general public at a price that it could afford. Ballet has packed each house at every performance, from the first long tour of the Sadler's Wells Ballet soon after

the outbreak of war until the present day, when troops of the Allied Expeditionary Forces are crowding to see ballet at the Garrison Theaters of France and Belgium. The most "high-brow" of entertainments is finally proved to be in no way above the heads or beneath the notice of workers, soldiers, shopkeepers and schoolchildren.

The reasons for this not coming about earlier may be ascribed to several sources, not the least of which was the snobbery attached to the brief London seasons of the Russian ballet companies. Also, the young company of the Sadler's Wells Ballet was fully occupied with growing up at its theater in Islington, alternating performances night by night, most of the year round, with those of the equally new opera company. Further to this, the disastrous financial failure of Sir Thomas Beecham's opera and ballet company which toured shortly before the 1914-18 war, had done much to prejudice opinion against the acceptability of ballet in the provinces. In actual fact, throughout that tour the audience had turned up in large numbers, as well they might at Sir Thomas's performances, but the productions were generally upon such a scale that they could hardly have paid even at five guineas a seat.

At the outbreak of war in 1939, the London theaters were closed, the Territorial Army was mobilized—thus removing several vital members of the orchestra—and the Sadler's Wells Ballet company was faced with the necessity either of dissolving or of making ends meet until a more favorable day should dawn.

They went out on tour, to small theaters all over the country. They went without an orchestra, equipped with a minimum of settings, prepared just to cover expenses and keep the company together. Constant Lambert and Hilda Gaunt were ready to supply the music upon two pianos, twice daily. The audience jammed one theater after another to the roof. Week after week, in factory towns and army camps, no seat was vacant.

This came as something of a surprise, for even in the days of peace the Sadler's Wells Theatre at Isling-

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LA PETITE AUGUSTA

Courtesy Collection George Chaffee

The Balletophile

A Column by GEORGE CHAFFEE

AUTUMN BELONGS to the children and the 'teen-agers, as they flock back to the schools and colleges of the country—first to the regular temples of the Three R's and then to supplementary and extra-curricular fanes, large and small, including the dance schools of the land.

But with the arts it is somewhat different. We learn our Three R's sufficiently and then leave their farther reaches to professional pundits. Either way, the abc's are left behind. But in the arts we are forever at our abc's, however far we go.

The greatest singer pegs endlessly away at his exercises, the greatest pianist at his scales and fingering, the same basic-chores that are given the veriest beginner. The greatest ballerina, like the least prominent back-row dancer—the veteran of fifty like the novice of five—is daily at barre and on the floor forever starting off again just where each first began.

For Terpsichore's children, school is never left behind. Professor, professional and pupil alike are endlessly at their abc's. Until one has those perfect, one is not a master in our art. Those mastered, no dance is too difficult. They are not the art itself but they are the essential tools of the art. Art may begin where they leave off, but it cannot exist without them—in the beginning and all the way along, especially where ballet is concerned.

Perhaps children turn to school and books as heavy-footed and lack-lustre as Shakespeare said. But not to dancing-school, where only those who wish need or do go. Some have never ceased attendance (or their exercises) all summer. But for most, Autumn sees a return or a beginning. And one thinks of Autumn not in terms of veteran professionals of the art but of students, of children and beginners.

And so I selected for this month's souvenir print something especially for

the children and those who work with children. It is an excessively rare old American lithograph of a child prodigy, Augusta Maywood, as seen in one of Taglioni's greatest roles. As "la petite Augusta—12 years old," (which she really was), Maywood danced *la Bayadère* in Philadelphia and New York, to the amazement and delight of the public. It was an extraordinary feat then and as though today a 12-year-old should take her place in an adult company and dance the title-role in *Giselle*.

As art, this lithograph is naive; as a ballet print, it is probably unique. Of anonymous children dancing or even of once famous troupes, as the Viennese Children, there are many prints, and of certain child dancers there is one or another souvenir. But is there another souvenir print of a child prodigy in ballet who later became internationally famous as an adult dancer? I have never seen one—this American study of Maywood apart.

Further, this is the only New York print of the most famous of our native-born dancers of the past, the only American print of the first American to win international renown in the ballet. For Maywood, early acclaimed here, left America in 1838 for Europe and never returned.

Of the grown-up Maywood, there are many European prints. For she was one child prodigy whose later career fully ratified her early promise. When

scarcely 15, she was acclaimed at the Paris Opera. Successes in many continental cities followed. In Italy Maywood created a furore and became *prima ballerina assoluta* at La Scala, Milan, in the palmy days when the great Blasis headed its Academy. She was the first American dancer to attain that coveted title in Europe and, it would seem, the only one to date.

The dancers of tomorrow are entering our schools today. Among those tender tots of four to fourteen are names that will one day be household words in our dance world—and (who knows?) in the dance-world of Europe as well.

Europe has sent us many splendid dancers. But we have also contributed our generous share to the European scene, though few to the ballet. America would now seem set to major in the academic dance as never before. Excellent native artistes have made their mark among us. A contribution to ballet in Europe ought also to be in the cards. Why not, if Maywood could do it a century ago?

So treasure this quaint and unusual and inspiring American souvenir of la Petite Augusta, you children who may come across it. And you teachers, hang it on your studio wall. Bring it to the attention of your young hopefuls. Tell them its story and its significance. For surely there are Little Augustas—and Little Augusts, too—in our classrooms today.

Perhaps you do not know Augusta Maywood's colorful history. Marian Hannah Winter published a brilliant monograph on her in *Dance Index* (Jan., 1943). It recounts a chapter in the history of the Romantic Ballets that every American dance lover should know. Ballet is nothing new to America. It flourished here a hundred years ago as lustily as today and Maywood still remains one of our outstanding contributions to virtuosi in the art.

The Souvenir Print

LA PETITE AUGUSTA | Aged 12
Years | In the Character of Zoloe,
in the Bayadere | [On stone] EWC
... H. R. Robinson, N. Y. . .
1838 [lithographer and printer].
Vignette, hand colored: 7¾"x9½"
high.

London Newsletter

by MARY CLARKE

LONDON, SEPTEMBER 1. In the pre-war days it was considered quite normal for two large ballet companies to be playing simultaneously in London, but even then we took special notice if *three* companies managed to arrive together. Since visits by the big international touring organizations became impossible in 1939, competition has been regrettably reduced and usually the native companies have arranged to have the field to themselves when launching a West End season. The return of peace on August 15, however, saw the first night of a season at His Majesty's Theatre by International Ballet which, with the Sadler's Wells and Ballets Jooss seasons still continuing, meant that three of London's largest theatres were simultaneously housing ballet—and doing good business.

International Ballet had a great piece of good fortune in electing to open on what proved to be V-J night since the crowded house was in mood for cheers and the noise of fireworks and celebrations outside the theatres added to the applause within. The programme consisted of *Carnaval*, *Swan Lake* and Mona Inglesby's ballet, *Everyman*. The most notable feature was the improved dancing of the corps de ballet and the better co-ordination of the orchestra. The best individual performances in *Carnaval* came from Jan Hoyer as Pierrot and Leo Kersley as the exuberant Florestan, but *Carnaval*, like other Fokine ballets today, seems to depend more on the choreography than interpretation for its effect, since individual portraits are seldom convincing.

Mona Inglesby danced the Swan Queen with quiet assurance and a strong technique. She has an exceptionally fine *développée* and her *pointe* work is firm and sure, although her arms are a little heavy. The setting for this production of *Swan Lake* by William Chappell is most attractive and there is a charming effect at the



Edward Mandinian

"Nocturne," Sadler's Wells ballet by Frederick Ashton to music by Dolius with decor. by Sophie Fedorovitch, is danced by Ge. d. Larsen, Robert Helpmann and Pamela May this season.

end, where the Swan Queen makes her exit in a trembling *pas de bourrée* up a gradual slope into the wings. The rising plane of the stage beautifully suggests the swan becoming airborne.

Everyman was enthusiastically received and was dominated by Sonia Arova's fine performance as The Temptress (a role created by Nina Tarakanova). Curiously enough this ballet, about a man afraid to meet death, has drawn good houses throughout its wartime existence and the best reception it ever had was in a Portsmouth theatre practically filled with servicemen awaiting the D-Day landing.

Ballets Jooss, at the Winter Garden, extended their successful season for a further two weeks, though without any change in repertoire.

Sadler's Wells Ballet added two revivals during August: De Valois' *Haunted Ballroom*, to Geoffrey Toye's music, setting and costumes by Motley; and Ashton's *The Wanderer*, danced to the Schubert-Liszt fantasia, with backcloths and costumes by Graham Sutherland. The *Haunted Ballroom* dates from 1934 and was one of the most successful ballets of the early days of the then Vic-Wells Ballet. It is a well-designed ballet and a good ghost story about the master of a house who is strangely summoned to a disused ballroom and forced, by the spirits of his ancestors, to dance himself to death. Robert Helpmann again appeared as the Master of Tregennis (the first role he ever created for the Wells) and did what he could with

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Folk Notes

by MICHAEL HERMAN



Michael Herman

American Czechoslovakian group in the "Tancuj"; national groups, carrying flags, in "Shoo Fly"; men's group in Swedish Ox dance. All at Folk Dance Camp in Wheeling, West Virginia.

THERE WAS A TIME when folk dancers had to search high and wide for a place to go folk dancing. Today, there are so many folk activities going on at once, they have a difficult time deciding which one to attend. From all 48 states, and overseas, comes news of folk groups. New York boasts of over 5,000 registered folk dancers; California has organized its groups into a Folk Dance Federation; Denver's outdoor jamborees draw hundreds of square sets, and so it goes.

Top folk dance event of the year so far was the Eighth Folk Dance Camp held in Oglebay Park at Wheeling, West Virginia from August 28th to September 3rd. It was held for rural recreation leaders from several of the neighboring states. Under the direction of Jane Farwell, with the Swiss family Witschi and Michael Herman as guest teachers, several hundred folk dancers devoted practically every hour of the seven days to folk dancing, singing and eating the special nationality meals which were authentic even to decorations.

New York shed its coat of sophistication this summer as thousands of young and old folk square danced each Monday night on upper Riverside Drive to the strains of the Top Hand's music and Ed Durlacher's calling. The mass of swinging, stomping dancers made a magnificent spectacle.

The New York War Fund planned a huge Folk Festival to take place at the Botanical Gardens in Bronx Park, New York on September 23rd, with over a dozen nationality groups participating in the program. Arrangements were made for audience participation, and the Festival program was under the direction of the Community Folk Dance Center of New York.

Chang's International Folk Dance Group of California commemorated the San Francisco conference by holding a special Folk Dance Festival for the benefit of Conference delegates.

Folk dancing service men arriving in the Philippines are getting a thrill from seeing the Philippine dance 'Carinosa' being done by natives. This is

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Ballroom Dancing

Instruction, News and Comments

by ALBERT and JOSEPHINE BUTLER

What are the "Classic" ballroom dances? Why have they retained popularity so long?

It is now more than thirty years since Maurice and the Castles ushered in a social dance form destined for truly international acceptance. The far-flung popularity of the new free style dances embraced millions more than in the preceding era. Foxtrots were to be seen in Brazil, Tangos in China, Rumbas in France. National dance cultures were combed, their offerings exchanged and made widespread. Through the common idiom of the social dance, the universality of rhythmic movement was made evident in the ballrooms of the world.

During this period, authentic dances, some adaptations of native dances and many one-tune novelties have been thrown temptingly at the feet of the dancing public. Only a handful of dances have endured throughout the new era of international dancing, and form the most exclusive repertory of the vast majority of dancers in the ballrooms of the world. These are the Waltz, the Tango, the Rumba, the Foxtrot, the infant of them all, and possibly a fifth, the Samba.

It seems time now to view the dance scene as a whole, today and in retrospect, and to ask ourselves what fundamental factors are at work which cause and assure permanence. What is the basis of potential or actual popularity of a social dance? To understand is to guarantee progress. To realize just what makes certain ballroom dances favored above all others is to insure greater enjoyment for the public, a higher prestige for the profession.

In a form so vast, so multi-faceted as the social dance, even the very obvious meaning of its generic classifica-

tion sometimes tends to become obscured. For the sake of clarity, then, we should first examine the manifest significance of the interchangeable terms "social" or "ballroom" dancing. These definitives mean (1) steps and rhythms that facilitate general exchange of partners (2) dancing on floor space occupied by many couples. Steps or rhythms that are too difficult for free exchange of partners, or that interfere

with the pleasure of other couples very seldom receive much favor, and their introduction only serves to derange the dance scene. Ballroom dances, except for an occasional apt novelty mixer, must come within the broad framework of these conditions.

All the dances in our permanent repertory comply with these basic requirements. Dancers who have acquired even the fundamentals of any of these rhythms can interchange partners in any locale and find pleasure in the dance. Further, these dances can be done on a well filled floor without conflicting with the happiness of others.

We next notice a common factor in the musical rhythms of the dances in our permanent repertory. Waltz, Tango, Rumba, Samba and Foxtrot all have characteristic rhythms which—

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All-Round classic ballroom dance winners for servicemen: Fran Cluff and Edward Waltgenbach.

New York Daily News



Constantine
Stars Alicia Markova and Anton Dolin dance in "Princess Aurora."



Constantine
Andre Eglevsky rejoins Ballet Theatre this season; "Petrushka."



Constantine
Dramatic ballerina Nora Kaye rehearses her part in "Aleko."

Ballet Theatre at the "Met"

Following a week's engagement in Boston, beginning October 1, Ballet Theatre will take over at the Metropolitan Opera House in New York on October 7 and will bring four weeks' of colorful ballet entertainment onstage.

Five new works are in preparation. Michael Kidd's original *On Stage!* with specially-commissioned music by Norman Dello Joio and decor by Oliver Smith, is a peep behind the scenes of ballet school, rehearsals and performances. Simon Semenoff's *Gift of the Magi* brings to life O. Henry's beloved short story, with Raoul Pene DuBois sets and a commissioned music score by young American composer Lucas Foss. Adolf Bolm's revision of *The Firebird* to the familiar Stravinsky suite will have new costumes and scenery by Nicolas Remisoff. Jerome Robbins' *Interplay*, seen in Billy Rose's *Concert Varieties*, has undergone some changes for the good, and will be part of this season's repertoire; music is by Morton Gould and new decor by Oliver Smith. The fifth promised ballet is by John Taras, who will make his choreographic debut with a production set to Mozart music.

The Met-goers will see again the Ballet Theatre productions of past seasons: *Giselle*, *Fancy Free*, *Undertow*, *Graduation Ball*, *Pillar of Fire*, *Bluebeard*, *Aleko*, *Helen of Troy*, plus the classic favorites and divertissements.

Ballet Theatre's roster of dancing stars remains as brilliant as ever, although the company has lost the valuable work of a few of its regulars. Alicia Markova, Anton Dolin and Andre Eglevsky have rejoined the group that includes



Walter E. Owen

One of the leading duos of classic ballet are Alicia Alonso and John Kriza of Ballet Theatre.

Alicia Alonso, Lucia Chase, Nora Kaye, Janet Reed, Michael Kidd, John Kriza, Hugh Laing, Dimitri Romanoff and the corps.

The orchestra will be under the baton of Jascha Horenstein, who will be assisted by Mois Zlatin in musical direction.

Around the Studios

WE ARE STILL HEARING of spring dance recitals, not the least of which is the ballet-studded revue presented the end of May by ELIZABETH DURELL and her ballet pupils in Atlantic City, N. J.

LAURA HOFFOSS GRANT, formerly director of the Hoffoss School in St. Paul, Minn., is now with MIRIAM MACDONALD at her studio of dance in Raleigh, N. C.

VIRGINIA EARLE now guest-teaches for JOE SHERMAN's school in the Bronx, besides keeping up a full schedule at her own studio in Greenwich Village. Associated with Miss Earle is MARY LEAKE, who teaches tap, and RIMA VEGAS, who instructs classes in Spanish dancing.

Another credit for dance lessons: the ALSTON-TOTH DANCE STUDIOS of Jersey City, N. J., where ballet, toe, tap and character are taught, report among their students a child whose growth had been stunted by an injury. She was undersized and weighed only 42 pounds at the age of 10. Joining in the regular ballet and acrobatic classes, she gained 12 pounds in a little more than three months, and has added four inches to her height.

It's a good school year at the FOKINE STUDIO in New York's Carnegie Hall. TATIANA PIANKOVA, JAMES STAR-

BUCK and possibly IGOR SCHWEZOFF (when he returns from South America where he has been directing ballets for the Teatro Municipal) have been added to the school faculty.

Fall enrollment for the RUSSIAN AMERICAN SCHOOL OF BALLET, headed by BORIS NOVIKOFF, begins this month. Scholarship tryouts will be held at 11 o'clock on September 29 for both children and adults. There are classes in toe, ballet, character, adagio and interpretive dance for both beginning and advanced groups. Students of the Novikoff school are now appearing in musical comedy, in the ballet companies, and with the Metropolitan Opera ballet. Among the ballet careerists who studied at the Russian American School are DOREEN OSWALD of Ballet Theatre, ROSEMARY SANKAY of the Broadway stage, and KIRA BUNIN and ALEKSANDRA DENISOVA of Ballet Russe de Monte Carlo.

EDNA LUCILE BAUM's normal course for dance teachers held a very successful session at the Dance Players Studio in New York for one week in August, with an attendance of 29 teachers. All the pupils expressed a desire for an annual class of this kind—work in simple ballet technique and character dances for children. Miss Baum also taught for the American

Society of Teachers of Dancing during their school conference at the Hotel Astor, and was in Philadelphia September 16 for the session of Chapter 25 of the D.M.A.

Just like a spring recital . . . even the big ballet companies have that last-minute feeling. Final rehearsals of the BALLET Russe de Monte Carlo would have looked familiar to all you teachers. Some members of the corps seemed to have forgotten all they had learned, the orchestra faltered on the most familiar music and there were more unfinished than finished costumes lying around! True to form, however, the performance onstage came off smoothly.

The dancing teachers from Florida and neighboring states held their annual fall forum and meeting of the FLORIDA CHAPTER NO. 2 of the DANCING MASTERS OF AMERICA, INC., headquarters at the Ebsen Studio of Dancing and the Orange Court Hotel.

WILLIAM DOLLAR's ballet classes were very popular; the constructive work and class technique were well received by everyone, which is as good as an invitation for many years to come. JACK STANLY put across a rhythmic course in tap; his classes were especially enjoyed because Mr. Stanly presents the work so clearly. The MARCOS, ballroom exhibition team from New York, gave a clever waltz based on the Viennese form. GRACE

(continued on page 44)



Members of the Dancing Masters of America, Inc., who attended the special normal school conference for ballroom instruction in August at the Franklyn Oakley studio in New York City.

Empire



Ann Barzel

1. Principal Gladys Benedict, President Ermie Schultz present diplomas to Mrs. J. C. Emma and dtr. Rosemary. 2. Gladys Benedict pours at officer's party for the faculty. 3. Four teachers practice the Dance of the Little Swans from "Swan Lake." 4 to 9. Faculty: Ruth Valiquette, baton; Donald Sawyer demonstrates step with Elisa Stigler; Johnny Mattison taps at banquet floor show; Berenice Holmes in a ballet position; Phyllis Kapp in East Indian dance; Dorothy Donelson and two assistants. 10. The Bonath twins. 11. Marion Venable of

Washington, D. C., Michael Nicholoff, Baltimore. 12. Sec'y William Ashton signs diplomas. 13. Mattison, Edythe Rayspis, Ermie Schultz and Phyllis Kapp. 14. Miriam Phillips, Minneapolis, and pupil Diana Mayhew. 15. Agnes Ward, Minneapolis, Mary Ann Hatley, Joplin, Mo. and Brownee Brown, Racine, go over notes. 16. Assistant Sec'y Marie Frank, Aennchen and Mary Ann Hatley. 17. Carl Schwartz, Des Moines, Marion Graham and Dick Errington, Ontario. 18. Phyllis Kapp, Florida, Jimmy Hunt, Ypsilanti, Mich. and Chairman of Board Louise Ege.

WORK AND PLAY AT THE NORMAL SCHOOL SESSION OF THE CNADM

THE CNADM HELD a two-week summer session at the Morrison Hotel, Chicago, August 6 to 18. Although restricted by government regulations as to the number of out-of-town members who could participate, it was one of the most successful

normal schools held. There are personal benefits as well as professional ones to be gained from belonging and actively participating in a dance teacher organization. There are friendships made that are pleasant as well as useful. There is the stimulus of meeting

people in one's own profession and much that can be learned and enjoyed aside from the class work. The officers and board of the Chicago association are especially friendly and they did a great deal to make the two weeks as pleasant and profitable as possible.

The first week's program was graced by the presence of Donald Sawyer whose ballroom style is as beautiful as his work is useful. Berenice Holmes opened new vistas of ballet technique and demonstrated her work with breathtaking precision. Leo Kehl presented tap work on a teaching level and Dorothy Donelson gave a great deal of clever novelty material. Elisa Stigler taught Spanish dances in a way that teachers could really get them and John Petri's character dances were well received. James Rozannas had some new twists in acrobatics and Ruth Valiquette's expert baton-twirling was popular. Edythe Rayspis gave children's dances and line numbers were presented by Rosalind Hupp. Ann Barzel gave a series of lectures on the dance lesson as a cultural activity, as physical education and as training for a career. Phyllis Kapp taught East Indian dancing in the manner of Jack Cole.

The unknown quantity for the second week was ballet teacher Michael Nicholoff of Baltimore who was new to most of the members. He came unheralded but was very well liked and left with a number of enthusiastic new friends. Rose Lorenz's dramatic novelty dances were as useful as anything the normal school presented and composer-husband Carl Schwartz's ballet music was very popular. Marion Venable taught Spanish dances and was very decorative. Sylvester Smith presented some sensational new acrobatic tricks and some new ways of teaching the old ones. Phil Osterhouse's tap numbers had lots of humor. Louise Ege and Clement Browne gave ballroom dances that had class and Guy Colby presented the revived square dances,

quadrilles, schottisches and polkas. Perhaps the most beloved member of the faculty was Johnny Mattison whose tap dances are most original and whose personality and manner of holding the attention of a class are terrific.

Although interrupted by a great deal of private and public merrymaking on V-J Day, the sessions included a great deal of well-planned activities—most of them superbly directed by Louise Ege. There was a get-acquainted party and program one evening and a party at Chicagoan Billy Mersbach's studio on another. The members of the association were guests of the Aragon Ballroom one Tuesday. The evening the members went to the Sarong Room, Devi Dja and her company presented a special program for the visiting teachers. Ann Barzel showed reels and reels of movies to the insatiable balletomanes one hot evening. Since President Ernie Schultz, together with Mayblossom MacDonald, had arranged and taught the dances for the Chicagoland Music Festival, many members attended the performance, at Soldier Field on August 19.

The annual dinner was held on August 16. President Ernie Schultz, Secy.-Treasurer William Ashton and Principal Gladys Benedict spoke briefly and well. Dorothy Donelson introduced the various speakers and Andy Quaid MC'd a faculty show that opened with a sensational acrobatic act trained by James Rozannas. Lovely Phyllis Kapp performed a couple of her East Indian dances in jive rhythm and Marion Venable was effective in a Spanish dance. Johnny Mattison closed the program and the audience that just could not get enough of his dancing kept demanding encores.

The organization awarded diplomas to ten normal school graduates, members who had attended the two week sessions for three consecutive years. This year's graduates were Catherine Osborn Cromwell of Danville, Ill.; Margie Ellen Kick of Plainwell, Mich.; Mrs. J. C. Emma and Rosemary Emma of Lake Forest, Ill.; Minnette Buchmann of St. Louis, Mo.; Gladys Garot of Green Bay, Wisc.; Jimmie Hunt of Ypsilanti, Mich.; Mary Jane McGrady of Bay City, Mich.; Angela Parisi of Anderson, Ind. and Irma Vahlkamp of St. Louis.

Master degrees—for two additional years normal work—were awarded: Beatrice Cressey of Austin, Minn.; Beverly Ann Black of Indianapolis, Ind.; Alice Mary Hoffman of Barberton, Ohio; and Frances Smith of Murphysboro, Ill.

Since no election could be held, the officers for the next year will remain the same: Ernie Schultz, President; Edna Christenson, 1st Vice-President; Brownee Brown, 2nd Vice-President; S. Tichenor-Smith, 3rd Vice-President; William Ashton, Secretary-Treasurer; Gladys Benedict, Principal of Normal School; Elisa Stigler, Director of Work; Mildred Floerke, Sergeant-at-Arms; Louise Ege, Pearl Allen, Leo Kehl, Andy Quaid and Clement Browne, Board of Directors; Mrs. J. C. Emma, Dean of Women; Marie Frank, Assistant to Secretary; and Dorothy Donelson, Convention Manager.

Because so many members who wished to come could not be accommodated at the summer session, the CNADM is planning full day sessions with particularly strong faculties presenting a great deal of material on the October 7th and November 4th meetings.

Tap teacher FRAN SCANLAN of Chicago has two units of dancers doing hospital and canteen shows.

The EDNA McRAE School of Dance had a competition for three scholarships on September 8.

For its September meeting the CONTEMPORARY DANCE ASSOCIATION OF PITTSBURGH showed movies of the modern dance from the collection of Ann Barzel.

Ballet dancer RUTH PRYOR was the featured dancer with the *Aquacade* in Minneapolis.



Ann Barzel

Gladys Hight and some of the out-of-town teachers who attended her normal school in Chicago.

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Ballet in Britain

(continued from page 22)

ton had been supported more by enthusiastic regulars, who occupied their seats night after night, than by the general public. But there was no doubt whatever that Britain as a whole was welcoming ballet with open arms.

In April and May 1940, the company was invited to tour Holland, giving performances in the major towns—a tour which coincided with German plans to invade Dutch Territory. The tour was terminated in dramatic and uncomfortable fashion, and resulted in the total loss of much valuable scenery as well as the scores and parts of several of the Wells' major ballets.

In London once more, the summer season was three times extended, and the fame of ballet spread further than the previous quorum of balletomanes—indeed these partisans were aggrieved to find themselves unable to obtain seats without long previous booking or hours of queuing. The last day of that summer season of 1940 was September 6, the first evening of the blitz on London! Again the ballet went on tour with two pianos, and again the populace packed the provincial theatres.

January saw the company back in London, at the New Theatre in St. Martins Lane, for their old home in Islington had been damaged by bombs. This season was confined to matinees, for people returned to their homes and shelters at dusk to prepare for the regular night's bombardment. Such were the difficulties at this time that, among other things, it was still impossible to obtain the now very necessary orchestra. This latter was at last restored during the August season at the New Theatre. From that time on, in spite of the loss to the armed forces of several of their outstanding male dancers and in particular their choreographer, Frederic Ashton, the Sadler's Wells Ballet has progressed from strength to strength both in the standard of their performances and in the regular introduction of new ballets into the repertoire. Final indications of this may be summed up by the fact that since 1942 some 270,000 people have seen performances at the New Theatre alone, and also that the en-

thusiasm has been such that a system of rationing has had to be introduced to ensure a fair distribution of seats during each season. Even at the height of the flying bomb attacks in the summer of 1944, when many theaters actually closed, the New Theatre found it necessary to continue this rationing system, for seats were still rarely obtainable.

Such is the triumphant wartime history of the major British ballet company. Other companies have formed in its train, and many of these have achieved a success which is in no small part due to the remarkable popularity and endeavor of the Sadler's Wells Ballet. Other existing companies, such as the famous Ballet Rambert, have, on a smaller scale, met with equal acclaim from a public which all over Great Britain has found in ballet a welcome relaxation from the rigors of war.

At the moment, while these several companies—among them the Ballet Rambert, the International Ballet, the Ballets Russes of Lydia Kyasht and the Anglo-Polish Ballet—are contriving to draw good houses throughout Britain, the Sadler's Wells Company has ended its three months' tour overseas, having played to troops in Paris, Brussels, Ghent, Bruges and Ostend, under the aegis of E.N.S.A. (Entertainments National Service Association). The repertoire consisted of nine ballets, with complete scenery, and comprises, with full orchestra, a company of seventy. This is indeed a far cry from the days of two pianos and a hastily-contrived set of tabs against which to dance. But although they have enjoyed a very great success in this recent engagement, they cannot have been more rapturously received than by those audiences who, during the height of the blitz, crowded the theaters of Manchester, Bristol and Birmingham to see and hear *Swan Lake* against a background of exploding bombs and the noise of falling masonry.

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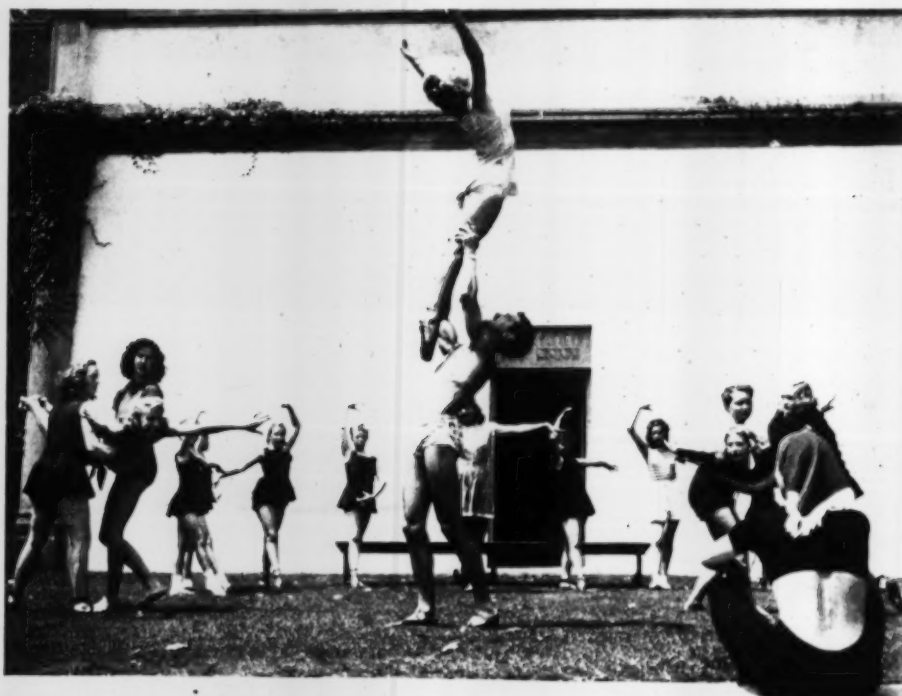
American Arts

(continued from page 16)

Jennifer Jones. Joan also teaches calisthenics at a Brentwood nursery school; she enlivens the exercises by presenting them as imaginative games.

The ebullient Joan has just completed arrangements for her first venture as a producer with a revival of *Floradora*, with a prominent professional cast scheduled for a tour of civic auditoriums in the southwest. In the offing, too, is a San Francisco opening of a British West Indies show for which she authored a script to music by the California composer, Atze Taconis. Her post-war plan is production of 20-minute movie shorts—artistic presentations of ballets and of the famous short stories of O. Henry and other American writers.

Her promotion of American arts has the hearty V-mail approval of her husband, Lieut. (j.g.) Henry Wilcoxon, English by birth and an American by naturalization. He has been away two years, in the Aleutian Islands and the South Pacific, but he can picture, clearly, the studio-home to which he will return, because of the scrap book Joan compiled. Photographs of each room are supplemented by sketches, to scale, that include furnishings. In their proper places are pasted samples of paint, wood, fabric. The scrap book is an art in itself—as original as the Joan Wilcoxon youth-school technique to further creation and appreciation of all American arts.



A rehearsal of "In a Jeweler's Window" with stars Rosalie Miller and Tom Lincher gets the final o.k. from choreographer-director Joan Wilcoxon. Joan is currently appearing in short dance films and is well-known as Mary Magdalene in the Hollywood Pilgrimage Play each year.

Camera

(continued from page 11)

like quality and ends up with the blurring of a machine part.

Extension outdoors, close-up indoors. Here the dancer begins with an extension outdoors. As he lowers his leg, the camera photographs until the leg has descended to about waist level. Later the camera, in close-up, photographs the same leg, traveling at the same speed, as it enters the edge of the frame at about waist level, except that the scene is now an apartment. When these two shots are cut together, the illusion is that Beatty has stepped from the woods into an apartment with a single, unbroken movement.

Rising into leap. Here the actual action consisted of Beatty's dropping from a height, with a spiral twist, and landing on the ground. By photographing it in reverse, however, I created the illusion of his rising suddenly from the ground with the same quality of release and ease with which a balloon mounts when it is suddenly freed. This technique has often been used for comic effects, such as divers coming out of water backwards and landing upright on the diving board. Here it has been used for its effect upon the quality of motion, to create, on film, the idealized leap which is unmarred by the effort of contradicting gravity and which comes, without preparation, directly out of a pirouette.

In the film a leap is sustained for almost a half-minute, a much longer period than is humanly possible. This was achieved by relating camera angle and field of vision to the cutting together of the film. It begins with a shot of Beatty leaving the ground, cut off before he starts to come down. This is followed by a close shot of the torso which passes through the frame in an attitude of ascendancy; this is followed by a full-figure of Beatty leaping, except that both his take-off and his landing are cut off, leaving only the moment of horizontal plateau; this is followed by a close-up of his torso starting a gentle descent; followed by a full figure, in an attitude of descent, cut off just short of the landings; concluded by a descent which includes the landing and the final posture. Here, on film, is the idealized, floating leap.

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London Letter

(continued from page 25)

the weakest part in the ballet. Although his dancing is supposed to kill him, there is absolutely nothing exhausting in the choreography—and the costume is now somewhat unflattering. David Paltenghi, who also appeared in the role, was rather more convincing since his heavier physique looked better and the choreography makes no demands on his limited technique. Margot Fonteyn danced exceedingly well in the role created by Markova—and actually called "Alicia" in the programme. Her *déboulés* are well-nigh perfect and despite the difficulties of the choreography she maintained the ghostly atmosphere well. Pamela May achieved wonders in suggesting this atmosphere, chiefly by her extremely lovely arms. Her interpretation of a mocking, heartless ghost was superior to Fonteyn's although her actual dance execution was not quite so good.

The Wanderer belongs to what used to be called the "symphonic" style of ballet but scores over it by having an uncomplicated musical basis which permits richness in both choreography and décor without over-burdening the ballet as a whole. The choreography is exceptionally virile and matches the hard rhythms of Schubert's music, while there is inspired patterning and grouping in the slow movement. Graham Sutherland's backcloths are extraordinarily beautiful and his costumes do everything possible to clarify the metaphysical theme as well as being good to dance in. The theme of *The Wanderer* is an involved one about the workings of a man's mind and his reactions when confronted by material achievements, doubts and depressions, love and compassion. Helpmann has the difficult task of remaining on stage throughout, watching other dancers suggest these phenomena, and by his responses providing a connecting link to hold the whole ballet together. It is the kind of part which Helpmann does perfectly—and it is a part that needs Helpmann in it if it is going to "come over" at all. Fonteyn is the chief cause of the young man's unrest, representing the "gittering prizes of the external world" in a costume of glaringly discordant colours, and is pro-

vided with clever choreography which does not actually need a virtuoso technique but creates an impression of spectacular brilliance. She has much near-acrobatic work with Helpmann which demands perfection of timing—and gets it, because for sheer timing and correlation of movement the Fonteyn-Helpmann partnership is ideal. The most beautiful and memorable passages in *The Wanderer*, however, are those composed for the “lovers in experience” (if I may borrow an epithet from *Dim Lustré*) danced by Pamela May and Michael Somes. The costumes are palest pink—draperies for May, tights and a loose blouse for Somes—and the choreography has the simple freshness and breath-taking beauty of Ashton at his best. The appeal is sensuous and could easily lapse into eroticism or absurdity if less than perfectly executed. May and Somes have been fortunate in having such a pas de deux created for them, but Ashton is equally fortunate in having two such inspired executants. Julia Farron gave a most moving performance as Compassion, in a part which makes full use of her beautiful *pointe* work and the fact that she is probably the best actress in the entire Wells company.

* * *

Briefly:—With the ending of the present season the Wells ballet goes touring in the provinces and then pays another visit to the Continent, this time probably to Hamburg and Berlin under ENSA auspices, before returning for the much-anticipated Covent Garden season early next year. Preparations are going ahead for this season with lavish outlays on new productions and a sumptuous revival of the full-length *Sleeping Princess* . . . Ballet Rambert is also scheduled for Germany towards the end of the year . . . Strongly rumoured that June Brae, most beautiful of English dancers, may return to the stage . . . There is said to be no foundation here for U.S. reports that English dancers Harold Turner and Gerd Larsen will join a company headed by Markova and Dolin. Gerd has just enhanced her Nordic beauty by becoming a little blonder—but apparently, it *wasn't* in order to dazzle America.

* * *

The London Archives of the Dance has been fortunate in acquiring,

through Mr. C. W. Beaumont, a fine collection of Taglioni relics, including a birthday book which at last provides concrete evidence of her actual birth-date which had formerly always been disputed. A most interesting acquisition is the *Eugenie*—a wooden head, made exactly to correspond with Taglioni's, the crown of which is covered with soft leather. Eugénies (called after the Empress) were commonly used during the 1830's for the arrangement of elaborate floral head-dresses so beloved by the Victorians. The wearer worked out her design on the Eugénie, pinning all the materials firmly into place, and then transferred the wreath bodily onto her own head. This model bears pin pricks all over the crown as witness to the great use the ballerina made of it. Taglioni is believed to have had several Eugénies; one passed into Pavlova's possession and on her death was presented to the *Archives Internationales de la Danse* in Paris.

Winners

(continued from page 20)

In making park facilities available for this use, and following through with dance contests, New York City is setting an example that cities all over the country might well follow. Widespread practice of this kind would help immeasurably to raise national standards of dancing. The dance profession would be sure to benefit. Winners in both the Harvest Moon Ball and the Harvest Dance Contest invariably showed the results of professional training.

The All-Around Champions of the Harvest Dance Contest: Mary Griffin and Al Toneatti, Waltz; Mr. and Mrs. John Lostaglia, Foxtrot; Marie Candler and Arthur Taylor, Rumba; Louanna Killackey and Sailor John Donnelly, Jitterbug. Bob Chester supplied the music for the dancing.

Judges for the contest were Florence Doughty, Oscar Duryea, Donald Sawyer and Albert Butler.

By this time the non-winning entrants have probably picked themselves up, dusted themselves off, polished their dancing shoes and are hard at it with their eyes glued on next year's laurels. They know that ballroom dancing is the art that conceals art and that it is an exacting, but generous taskmaster.

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Skateries

(continued from page 19)

cludes Babe Voorhis, Mary MacInnes, Pearl Joseph, Ann Michelle, Karen Lane and Elaine Kubicek.

* * *

Park Circle's Summer Figure Club staged an amateur night for the club members and their friends (too late for last month's issue) . . . An interpretation of a Russian ballet by Gloria McCarthy, a comedy pairs number by Helen Levine and Morris White and a freestyle exhibition by Peggy Lynch received plenty of applause, much to the delight of Ma Cioni, who is ever so proud of those young skaters. Next in popularity were the cute little Hawaiian wiggle by Barbara Trayer, a tap dancing number by Loretta Monty and the little Bescotti sisters in a singing duet. The rest of the program was made up of freestyle skating exhibitions.

Ci says the main purpose of these amateur nights is to give the newcomers the feel of skating in competition . . . but some of them chose to entertain off skates.

* * *

The Imperial Skating Club of White Plains Rink held another of those dance sessions on Thursday evening, August 30th, with about a hundred couples enjoying their fill of dancing and refreshments . . . Most of the dances were divided into sections, one group dancing while the others gave the soda bar a heavy play.

It seems to me that this has been said before, but: it really is a shame that all of the skating clubs don't go in for this sort of affair to bolster club morale. Those who participate enjoy themselves and those who run the party are doing something to create even greater interest in the dances on wheels.

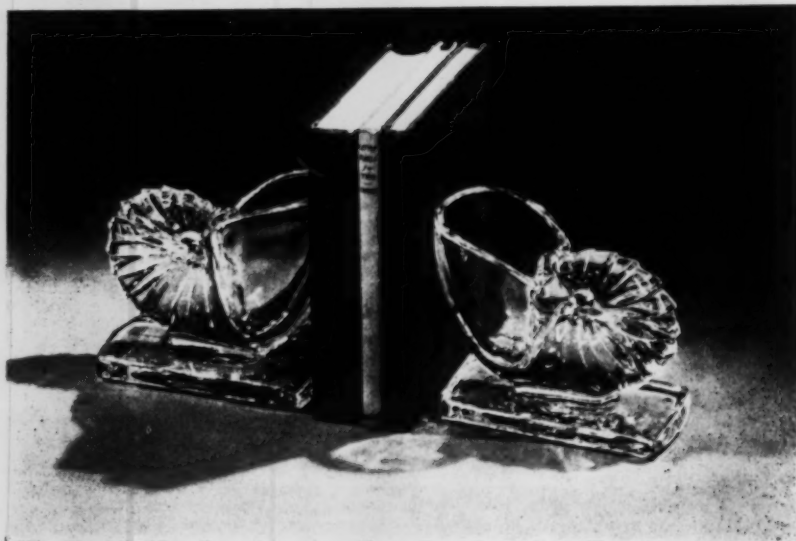
* * *

On the subject of frozen custard (as someone referred to the ice in the North American championships): The Playland Rink at Rye will reopen on Nov. 2. Brooklyn Ice Palace reopens on Sept. 29 under new management. Iceland Rink reopened on Sept. 15. It is expected that the New York City Rinks at Flushing Meadows will reopen in October.

* * *

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Loose Leaves

(continued from page 17)

Christensens, de Basils, Ramberts, Inglesbys and other long-suffering contemporary impresarios even though, he it said, we often disagree violently with their policies. Diaghileff himself had begun to deteriorate towards the end of that era and new young maestros were filching the magic wand from him. Returning to this mad world of today, he would be as dated as a civil war cannonball before the atomic bomb.

Eugene Berman believes, for example, that the high standards of ballet continued from Diaghileff's day up to only 1939, when it commenced to disintegrate.

Remember, Pop, some people never appreciate the good days until they have become the good old days. Correct us if we are wrong, but wasn't 1939 the year World War II started? Has any dance company escaped unscathed after six years of world convulsions? That they survived at all is a miracle.

As Martha Graham has said, "The public is sometimes unwilling to desert

nostalgic memories of an earlier day and face the living present, as the artist must."

* * *

Press-agentry has now risen to the topmost pinnacles of lofty literature after years of wallowing among the lowly valleys of the written word. The insipidity of most contemporary *belles-lettres* is sharply emphasized by some of the stupendous, sensational news releases we receive from the gifted practitioners of the press agent's art. Without further ado, we append herewith a poetic masterpiece which recently reached our humble desk:

"Bursting like a meteor of terpsichore upon the glassy floor of Kellys Stable, a favorite New York nightclub, Aida, the Cabala dancer, writhes, twists and twirls her lithe body in mounting waves of fervor, that brings to mind the abandon of the flamenco—and yet fires the imagination to scenes, gory and gay, mad and merry, daring and stark terror.

"The Cabala is nostalgic enough to recall historic legends of the eerie dances of the Druids, ceremonies en-

acted in the halls of Bacchus, and even fabled Amazonians who whipped their charges through steaming jungles. Cabala-Sadist, Freudian in nature, Aida's dance is as vivid as a blazing torch, as wordly as the cop on the beat, and as provocative as a newspaper headline."

* * *

Thumbnail Interviews:

"*Frankie and Johnnie* was certainly the best ballet of the past season."—John Martin. (We agree with that.)

"Theater fans are tamer than balletomanes. They sit politely through turkeys, seldom even raising their voices in protest. But ballet addicts aren't backward about squawking. Three times last season they hissed duds."—Robert Coleman.

"What I hope for is more brains among dancers. They have brains like everyone else although they seem to do everything to sweat them out in practice or rehearsal. I hope the dancer of the future will use the upper seventh of the body with half as much brilliance as the lower."—Lincoln Kirstein, 1939.

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Angna Enters

(continued from page 9)

if it is said that this is not an art, I say that I have never seen any human figure surpass in aesthetic grace, judged by a code of dance or movement or acting, building up the relations of composition and design, the figure of an accomplished bullfighter moving against a bull."

Her tours in the theater have taken her throughout the world with many interesting episodes and observations which she has stored up through the years.

"Once in Eugene, Oregon, at the University," said Miss Enters, "I did a number called *Feline*. The stage is dimly lighted with blue and green spots. At the conclusion, I make my exit in a leap. At that precise moment, I heard a weird howl. The audience gasped, so eerie was the effect and I thought it was some smart-aleck college boy cutting up. It turned out to be a Seeing-Eye dog that happened to be in the auditorium with his blind master."

"What are you doing here in Hollywood?" I asked.

"I was signed by M.G.M. to provide original ideas in all fields of film-making. They didn't want to pin me down to one specific job, and I didn't want them to. The studio has bought my self-illustrated *Silly-Girl*—the story of my life up to my theater debut in London—and I am arranging it for the screen production. It's the third story of mine the M.G.M. has bought. The first was *Lost Angel*, and now in production is *Tenth Avenue Angel*.

"No, I am not going to act in *Silly Girl*. Acting is one thing I wouldn't let them write into my contract. On the stage the performer is in command of her performance. In movie-making, the performer is under the command of others. I think that the movies are an interesting medium of expression and some of the results have been extraordinary. I feel, however, that if the person who creates the original idea is left alone to develop it and realize that idea all the way to production, even more interesting things might be achieved.

"Being out here has one big advantage. I am free part of the year to continue my theater tours. My contract permits me to be in one place

long enough to do some painting and writing. Heretofore I've had to paint and write on tour—my three books, and most of my painting has had to be done this way. Now, for the first time in eight years, I can work in one place, while at M.G.M., on my new book for Houghton Mifflin Co. I am also illustrating for the same publishers the forthcoming *Best Short Stories Of The Year*. It's wonderful not to carry and do the work in trains—I had to this past season during the longest and the most difficult tour, because of war-time travel conditions—I've ever had. Now I can work in a place that's stationary."

Sarong Room

(continued from page 14)

the night club. Her princess-like bearing carries the finish and poise of an old old civilization.

Still with the troupe are the beautiful, dimpled Wani, and Mimah of the delicate and dignified movements. They dance the traditional *Srimpi* and a great many folk dances. Little Mimah, whose irrepressible mischievous twinkle one can remember from the first appearances of the company has grown up to all of fourteen years and she is still a delightful comedian.

Devi Dja arranges all the dances for herself and the group. They are authentic in music, costume and movements. The only adjustment to the American night club is a shortening of the numbers and a quickening of the tempo. American diners and winners just haven't hours and hours to sit around as Japanese do at festivals.

We know that the dancing of the East required a long and rigorous training and asked Devi Dja of what it consisted. She told us that some of the technique of the East Indian dance is learned by every child, almost from the cradle. Eye movements (an important part of Japanese dancing) and hand movements are taught by mothers to every daughter, almost before they can walk. Boys, too, dance in Bali although they do strenuous secular dances in theaters and at social gatherings. They do not take part in the temple dances.

Little girls of nine, ten and eleven who show special aptitudes are chosen as temple dancers by the priests. They are trained in the temple. They are

taught the niceties of ritual and worship including the presenting of offerings and the strewing and arrangement of flowers. Dance movements that are commonly known by everybody in the island are here refined and supplemented.

The technique of the Javanese dance includes extraordinary suppleness, particularly of hands and feet. Control of each individual muscle is made possible by developing that muscle beyond its uses in daily activity. There are exercises to acquire this technique and a great deal is done by masseuses who stretch the dancers and massage them with coconut oil. This induces suppleness in the various parts of the body without overdeveloping muscles. These trainers keep many of their methods secret, but the results are evident in the beautiful hands of the dancers whose long fingers can assume unusual and expressive gestures. Neck and shoulder muscles, hips, and arched feet are all trained and developed.

Some of the movements are so delicate they escape the unaccustomed eye, but even night club audiences are intrigued by the finger movements and after some numbers the patrons can be seen trying to wiggle their third fingers independently of the others or surreptitiously trying some head or shoulder movement—just to see if it is possible.

Devi Dja is not particularly disturbed about dancing in the proximity to the audience that a night club necessitates, because in her native islands the temple dancer is surrounded by the onlookers and worshipers. There was some apprehension about the reaction of the inevitable merry-makers who make the rounds of the night spots. However, the first ones who came to the Sarong Room were again tourists or the "National Geographic Set" as they have been called facetiously. They came for the atmosphere and respected the art presented—and what is more, they came often.

Now the Sarong Room can rarely hold all the people that flock to it. Visitors include all the local dance addicts and when any touring company comes to Chicago, the performers come to see Devi Dja after their own show. Among those seen there are Danilova, Slavenska, Nora Kaye, Franklin and scores of others. When the Chicago National Association of Dancing Mas-

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ters met recently the entire conference spent an evening seeing the Javanese and Balinese dancers.

A more recent group that have been coming to the Sarong Room are servicemen who had been in the Pacific Islands. They bring their friends and relatives to show them a bit of the atmosphere of the lands they were in.

Devi Dja and her dancers have learned to speak English during their stay here. Devi Dja is a very charming young woman, well aware of the intellectual as well as technical aspects of her art.

While the troupe was making a picture in Hollywood all those under 16 had to go to school, and that included Wani and Mimah. At present the only school girl is Tinah, Devi Dja's little sister, who was about nine years old when she came to this country. She goes to elementary school in the white collared blue serge uniform and bobby sox of a regular American kid and is popular with schoolmates and teachers. Tinah loves to draw and she once let us see her sketch book. Her drawings are all "American style"—that is, fashionable and lovely ladies. Tinah's impishness that contrasts with the enigmatic style of her sister is not an acquired American trait. It was a tendency one noted when she first came here.

When Pacific travel is again possible the troupe hopes to return to their home. There Devi Dja not only dances, but appears in plays that tour the islands.

Folk Notes

(continued from page 26)

the dance they learned back in the States. They write that the natives are getting an equally big thrill when they learn that American GI's can do "Carinosa." It proves to them that Americans are just as much interested in other people's culture as they are in their own.

Gene Kelly does a charming dance with a little Mexican girl in his new picture *Anchors Aweigh*. He probably got his inspiration for the dance at the New York CFDC where he joined folk dancers in doing the "Mexican Waltz" during his visits to the group. Speaking of movie actors at the CFDC, Carole Landis recently came down and was drawn in to do the Mexican Waltz by

a folk dancer who didn't know who she was until after the dance ended. He almost fainted from the shock when he learned her identity.

There are many simple folk dances, set to well-known folk tunes, that you can teach your local groups. The November issue will introduce one such dance, with directions and music. The Folk Dance News page offers complete coverage for all your folk dance activities, so let us hear from you.

Studios

(continued from page 32)

THOMAS came from Lake Worth, a delightful personality and teacher for the acrobatic classes. C. L. EBSEN, president of the Florida chapter and father of moviedom's Buddy Ebsen, instructed the ballroom groups.

The attendance was full enrollment of the 150 members of teachers and students, the largest to date.

A banquet was held on Saturday evening Sept. 8, at the Orange Court Hotel. The following teachers presented their students in a varied program: C. L. EBSEN, ELLA MAE RICHARD, MYRTLE BYRON, VIRGINIA DELL CHURCH, GRACE THOMAS, MARJORIE TEPPIC, MARCOS, HILDEGARDE, EBORN, ELBERTA and DANNY SHEEHAN. FLORENCE TAYLOR, BEVERLY GREELISH and HELEN HOUSHOLDER from JACK STANLY's normal school, were presented in dance numbers also.

The state officers who acted as hosts were DANNY SHEEHAN of Tampa, Vice President, Secretary ETHEL R. ROYAL of Orlando, and Treasurer ELLA MAE RICHARD of Tampa.

The summer session at RUTH ST. DENIS' school in Hollywood was such a success that some of the more popular courses are being continued throughout the fall season. FORREST THORNBURG conducted classes in Functional Techniques and taught routines in modern and classic ballet. Tuesday evenings are reserved for lectures, Wednesday evenings for Miss Ruth's Temple Group Work.

The Twenty-second Annual Dance Conference of the DANCING TEACHERS' CLUB OF BOSTON was held at the Hotel Bradford the second week of September. GEORGE CHAFFEE presented ballet technique and finished dances; BROWNIE BROWN, children's and tap

work; PAULINE CHELLIS, modern classes; HELYN FLANAGAN, tap and musical comedy; DORIS CAFFREY, acrobatic work; DONALD SAWYER, ballroom; the RUTHERFORDS, a more sophisticated or exhibition ballroom work; HARRIET A. JAMES, ballroom figures; RUTH I. BYRNE, ballroom for the younger group, with emphasis on etiquette; CLEMENT BROWNE, also ballroom; KATHARINE DICKSON, jitterbug; and MYRON RYDER, ballroom. Besides sticking close to the business of learning new dance techniques and routines, the teachers held a number of social evenings in Boston. One evening was devoted to an open house at the studio-home of LILLA FRANCES VILES; on Sept. 13 one of Boston's popular night clubs was favored by a visit from the teachers. Katharine Dickson was chairman for the convention committee. Presiding officers of the Boston Club are: President LOIS GINGRAS, Vice-Presidents DOLORES MAGWOOD and JANET WHITE SALLEY, Secretary-Treasurer HAZEL BOONE, Delegate-Director WILLIAM T. MURPHY and Past President LILLA FRANCES VILES.

New York City's YWCA's are celebrating their 75th anniversary next month, carrying on full programs in all the clubs: ballroom dancing for all ages, and ballet and toe under the

direction of PHYLLIS MARMEIN, modern dance techniques for children and 'teen-agers with FLORENCE VERDON, of the Graham Bennington group, tap dancing from DONALD SAWYER, and many classes in social dancing with THOMAS RILEY and DONALD SAWYER. Also are courses in the allied arts of music, design and painting, and writing.

From CHARLEY BAKER, one time president of the California Association of the D.M.A. comes a full report on the Baker Dance Studio and its specialized teacher-training courses. Mr. Baker has done a great deal of work in producing and directing shows for army service units and for theater attractions on the west coast. His courses are recommended for soldiers who are returning to teaching positions in civilian life, as Mr. Baker holds lecture courses in studio management, advertising, terminology, dance writing, research, music selection and practice teaching as well as regular courses in all types of dancing.

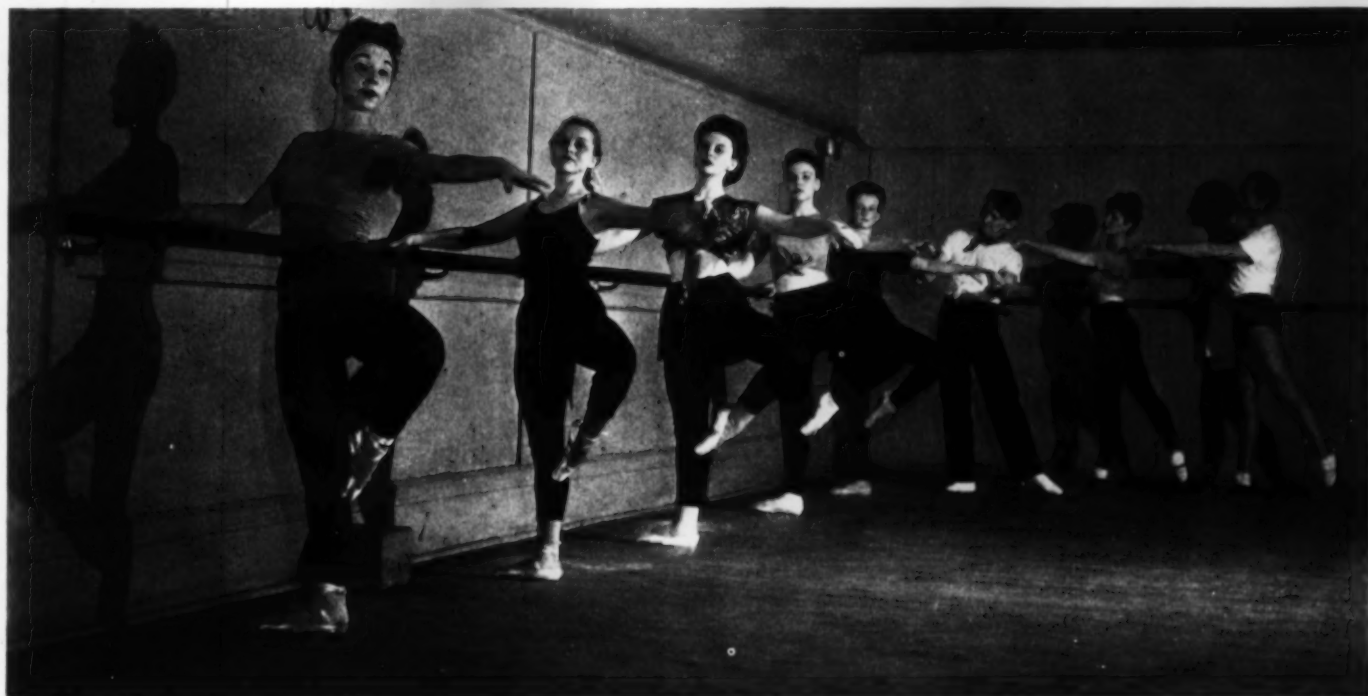
Chairman FLORENCE COWANOWA arranged for the first meeting of the fall and winter term of the NEW YORK SOCIETY OF TEACHERS OF DANCING a program of social dance instruction. ALBERT and JOSEPHINE BUTLER presented the foxtrot, as outlined in the September *Dance*, and Mr. and Mrs.

OSCAR DURYEA and GEORGE RUTHERFORD gave additional work in ballroom dance instruction. The meeting was held at the Hotel Astor on September 16.

Pupils of tap teacher JOHNNY MATTISON recently seen in pictures include JOHNNY COY, VERA-ELLEN and DONALD O'CONNOR. Mattison is now teaching in Hollywood.

Chicago dance schools are still suffering the injustice and expense of buying city licenses to operate their studios. It is similar to the licensing of taxi-dance halls and taverns. No other type of school—dramatic art, fencing, acrobatics, music, etc. bear this tax. The latest indignity reported was the request by the police department that a teacher answer a number of personal questions and sign his name without getting a copy of the questionnaire to see what it was all about. The most objectionable feature of the licensing, aside from its unfairness, is the implication that the dance needs moral supervision and presumably a sticker on the door gives it that.

HADASSAH will give a course in Balinese dancing at LA MERI'S ETHNOLOGIC DANCE SCHOOL. Other courses for the year include study of Hawaiian, Arabic, Hindu, Spanish, Latin-American, Javanese and other national dances.



Learning style: Thalia Mara leads her students at the barre and Arthur Mahoney (background) corrects an arm position during ballet class at their School of Dance Arts in Carnegie Hall.



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ing of your copy of DANCE Magazine.

Instructor of the modern dance technique at the DANCE CENTRE of the YMHA in New York for the fall season are DORIS HUMPHREY, CHARLES WEIDMAN, JOSE LIMON, DORIS GOODWIN, MARION SCOTT (children's classes); ETHEL WINTER (tap dancing), HERZL AMDUR (ballroom) and RICHARD KRAUS, caller for the Barn Dance session Sunday evenings. Doris Humphrey's classes will be in choreography, stressing the elements of design, dynamics and rhythm both in formal and dramatic relationships. Whole modern ballets will be analyzed as to music, gesture, content, movement, space design and speech; courses are open to beginners with at least two years' training, and to advanced and professional students. All classes at the Dance Centre are wisely limited to 20 pupils each.

Electra was presented at the PERRY-MANSFIELD WORKSHOP in Steamboat Springs, Colorado. Directed by ARCH LAUTERER, this marks his fifth Greek drama. Mr. Lauterer finds the Greek drama an integration of all media of theater and a significant form of educational production. ELEANOR KING did the choreography, using the archaic line of 5th century sculpture. The chorus speaks and moves in simple form, its role heightening the drama.



Constantine
Eight-year-old artist of Ruth St. Denis' studio
is Carol Tegner, here in Ang Kor Vat dance.

West Coast

(continued from page 15)

this same set shifted about is used for practically every ballet on the Bowl's huge stage. Let's hope this is remedied next season.

Andre Eglevsky danced the title role in *Aleko* and did very well in this, his first, dramatic part.

Fancy Free with Michael Kidd, John Kriza, and Rex Cooper as the three sailors and Muriel Bentley, Janet Reed and Shirley Eckl in their usual roles lost much of its effectiveness due to the vast space between the stage and spectators.

Pas De Quatre as performed by Alicia Markova, Rosella Hightower, Janet Reed and Alicia Alonso was successful in capturing the romantic mood of the lovely piece.

Nora Kaye startled everyone by doing *Helen of Troy* with only two rehearsals when Nana Gollner was forced to retire. She made an attractive and convincing Helen, received admirable support from Eglevsky and danced with a humorous tongue-in-cheek attitude which the audience loved. Looks like Nora has another role to add to her long and varied repertoire.

Ruth St. Denis gave a party in honor of Alicia Markova and Anton Dolin . . . refreshments, entertainment and all that went with it. The bright spot of the evening was exotic-looking Carol Tegner, all of eight years old who danced *A Figure of Ang Kor Vat* and *Kashmiri Dance* by Charles Wakefield Cadman and left everyone speechless with her expert technique. A protégée of Miss Ruth's, Carol is definitely not a clever and precocious (can't stand 'em) child prodigy. Instead she is a talented little artist who shows a very great promise and feeling for the dance. She gets her exotic looks from a remote Indian grandmother and her immediate heritage from her remarkable Norwegian mother who teaches Judo for a living. Carol is adept in Siamese, Burmese, Javanese and Hindu dancing, is studying ballet to round out her training and is an expert in the science of Judo to boot.

Ideal Gifts for Christmas . . .

Dance (see p. 44) Calendars (see back cover)

Looking Forward..



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Terry Brent and Phil Romaine, skating dancers of Hotel New Yorker's show, "Skyway Express."

as the Kiltland Kuties from Bonnie Scotland. The basic steps of the Highland Fling are rather stiff and jerky on ice points, but when the tartan-draped lassies are spinning around on their blades and let the arm positions convey the idea of the Fling, they look satisfactorily Scottish. In Moscow, the Russian folk are typified in peasant costume by Caroline Hartwig, Ruth Davis, Nona MacDonald and Roslyn Kane. The dance is a gay "square" with plenty of that Tovarich spirit. Arnold Shoda does the dance of the Russian Sailor; a particularly fine number, since Shoda is an expert technical dancer as well as a sure thing on ice. Terry Brent and Phil Romaine, draped *a la Scheherazade*, do a "Ballet Egyptian" pas de deux; dancing and skating technique go hand in hand here as the duo executes ballet lifts that are difficult even when practiced on terra firma.

Blonde and petite Joan Hyldoft skates a smooth dance to *Flamingo*, wearing a costume of soft pink with plenty of feathers. Joan does breath-taking loop spins and retains ballerina style, too. *Doin' the Dublin* brings most of the company on the ice floor, wearin' the green, in a particularly bright Irish routine. The washerwoman jig is here, with all the props—tubs, washboards, clothesline, clothespins and some fancy beribboned washables to hang up to dry. Nona MacDonald and Arnold Shoda lead the chorus in *Doin' the Dublin*, a tricky number that demands perfect timing and complete control over fast-skating feet. Vienna is our next stop, where Terry Brent and Phil Romaine, inspired by Schubert airs, waltz through an original song, *You Are Like a Symphony*, toward a climax of adagio-icecrobatics on blades that makes you gasp and shiver, and not because your table is so close to the ice! Joan Hyldoft returns, representing France in a costume and dance reminiscent of any pre-war Parisian *chanteuse*, complete with huge feather fan.

Hitting the West Indies for a finale is a happy thought; it lends color, good music and choreography easily adapted to ice-dancing. Music ranges from Morton Gould's *Guaracho* to the

Reviews

THE HOTEL NEW YORKER has done it again! With its midsummer offering, *Skyway Express*, Donn Arden's ice show hits a new high, and that's really altitude, considering that the New Yorker shows have always been tops. Each New Yorker production proves the advantage of good direction at the hands of a competent staff, all working with one idea. The *Skyway Express* is a "whimsey on ice skates" that takes the patrons around the world by 'plane. Original music and lyrics by Elliott Eberhard and Maury Lewis tell the story from start to finish, paced to the skating and dancing so there are neither gaps nor fill-ins, but a fast-moving, well-knit program. Ben Wallace's fresh and sparkling costumes were executed by Mme. Bertha, one of our most inspired costumers.

Emcee Neil Fontaine, who sings

most of his announcements in a very pleasant baritone voice, meets us at the "Transworld Airlines Terminal" and thence we fly to spots all over the globe, though not always by the most direct route. At the terminal, star Joan Hyldoft arrives with her bespectacled secretary, Terry Brent, and joins the company in a routine that certainly suggests the speed and excitement of air travel. The skaters wear brief traveling costumes in white and yellow-gold wool and patriotically carry their own luggage.

From our places in the imagined cockpit, we see Switzerland, Scotland, Moscow, Egypt, the tropics, Ireland, Vienna, Paris and the Caribbean . . . see what we mean by that "direct route?" Judy Garnay as the pert Swiss Miss skates to a bright musical arrangement in good yodel style, and is followed by the two Kenney Sisters

hit-parader *Bahia*, through rhythms of the rumba, samba, boogie and bolero. A lively finale, *Caribbean Capers* polishes up the ice stage until the next *Skyway Express* takes off.

Plus Joan Hyldoft, Terry Brent, Arnold Shoda and Phil Romaine, the other sky-skatin' starlets are Judy Garnay, Ruth Davis, Roslyn Kane, Clara May and Harriet Kenney and Nona MacDonald.

There are three shows every day, at luncheon, dinner and supper. Peter Kent and his orchestra supply music for the show and for dancing at luncheon, Charles Peterson takes over on Sundays, and Chuck Foster's music makes patrons happy at dinner and supper weekday nights. It's all good music . . . expertly handled for the show and irresistible for dancing afterwards. And the food . . . mmmm! Coupled with the excellent Hotel New Yorker service, the Ice Terrace offers a combination too good to miss!

HASSARD SHORT'S *Marinka*, despite opening night panning from the New York critics, ran its full time in the packed Winter Garden and then moved to another Broadway stage for more performances. *Marinka* is Mayerling with a happy ending and is a good original idea for a show. It should be done sometime. The present plot is not satisfactory because it switches atmosphere and direction too often—handled as pure farce, it is a natural for Luba Malina, Romo Vincent, Leonard Elliott and sometimes for star Joan Roberts; handled as sheer musical romance, Harry Stockwell, Taylor Holmes and even Reinhold Schunzel have their moments. Put together, however, *Marinka* is a production of mixed tendencies.

The musical offers much in the way of dance, as the story revolves around a company of Hungarian ballet girls who are in Austria dancing for some Hapsburg occasion. Choreographer Albertina Rasch staged the ballets which include a waltz, a novelty number and a czardas. The dances for star Joan Roberts and Jack Gansert are very good; the choreography for the big numbers lack punch and ask for something more than Miss Rasch has been satisfied with. After working for the Hollywood cameras the last few years, perhaps Miss Rasch has lost the knack of doing dances for the stage.

Joan Roberts, as Marinka, and Harry Stockwell, as Rudolph, were the singing stars of *Oklahoma!* and sing their new roles with ease and familiarity. Miss Roberts' dancing and singing talents have won her a movie contract. A dance veteran, she used to perform, at the age of six, for the dance teachers' conventions in New York. Jack Gansert, (Lieutenant Palafy) is a capable dancer we would like to see more of: he is a former member of the Jooss ballet and will be remembered for his role as the Standard-Bearer in *The Green Table*. Jack Gansert toured with Mia Slavenska and danced in the Broadway showing of *The Merry Widow* before his engagement for *Marinka*. Luba Malina dances with her eyes and voice only, and steals the show. La Malina is truly wonderful as the saucy Countess Landowska, and alone is worth the price of admission. Ronnie Cunningham, as

Tilly, has a speaking part as well as a featured dance role; her career includes musical comedy appearances and a time as a Radio City Music Hall Rockette. Leonard Elliott as Francis is good comedy and is remarkably at ease in the dance numbers. The dancing cast includes: Tessie Carrano, Muriel Bruen'g, Aline Dubois, Phoebe Engel, Marie Fazzin, Albertina Horstmann, Ann Hutchinson, Jeanne Lewis, Thea Lind, Franca Baldwin, Judith Sargent, Nathalie Kelepovska, Alla Shishkina, Aura Vainia, Betty Williams, Carol Keyser, Anna Scarpova; Stanley Zompakos (now with Ballet Russe de Monte Carlo), Robert Armstrong, Lee Michel, Edmund Howland, Ted Lund, George Tomal, John Begg and Francisco Xavier.

Emmerich Kalmans' music is a good mixture of old Austrian and modern rhythms, and you no doubt have already been humming his ballads, *One*



Alfredo Valente

New musical "Mr. Strauss Goes to Boston" featured former Ballet Theatre star Harold Lang, who danced with three ballerinas in the show. Shown above with Babs Heath in the finale.

Last Love Song and *Sigh By Night*. Costumes by Mary Grant, who designs for many of our concert groups, are very pretty and are enhanced by the Howard Bay settings and the excellent lighting always associated with a Hassard Short production.

"Mr. Strauss Goes to Boston" had the elements of a good story; it seems the reception accorded the Waltz King in Boston in 1872 was the forerunner of what Rudolf Valentino, John Barrymore and, in our time, Frankie Sinatra have gone through. Felix Brentano's production was at its best when it stuck to Strauss and at its worst when it came to Boston. Unfortunately, the Strauss numbers were heavily outnumbered by a collection of unrelated song-and-dance features.

There were some wonderful voices on the Century Theater stage, particularly Virginia MacWatters' and Ruth Matteson's, and some fine young dancers—Babs Heath, Helen Gallagher, Margit deKova and Harold Lang, but their material was at odds with the original plot. Comedy was practically non-existent, although the cast tried hard with lyrics and script.

George Balanchine, whose appointment as choreographer came only two weeks before the show opened in Boston, added nothing very original to either dance history or to the show. The *Raditzky March-Fantaisie* in the first act smacked of Lichine's *Graduation Ball* in character, down to hand gestures and posturings of the soldiers; the *Midnight Waltz* was pretty but failed to project the sweep and spirit universally associated with the waltz. The *Gossip Polka* gave to Harold Lang strong choreographic phrases that earned him some of the most sincere applause of the evening. In the second act, Helen Gallagher and Lang led the company in a cakewalk for the *Grand and Glorious Fourth* scene. Harold Lang, donned in a 19th century sailor suit, danced a solo to one of the brighter songs from the show; it was a study in virtuosity and Mr. Lang has seldom been better, but the dance was 2 parts Strauss, 3 parts Russian sailor and 5 parts *Fancy Free*. The finale was, naturally, a grand waltz, done in rather restrained fashion: the broad one-two-three move-

ment of the waltz was restricted to a *balancée* done on spot.

The young dancers who were a part of Mr. Strauss' brief run; Mary Burr, Jacqueline Cezanne, Sylvia de Penso, Andrea Downing, Helen Gallagher, Arlene Garver, Mary Grey, Fiala Mraz (sister to Milada Mladova), Virginia Poe, Stephen Billings, Paul Olson, William Sarazen, Tilden Shanks and Terry Townes.

Walter Florell's costumes were violent in color and style; he was undecided whether to dress the ladies of the ensemble alike or to give them different dress personalities, with the result that the corps de ballet looked like the 6 featured players who represented the cream of Boston society, and vice versa. The lighting was hesitant and wandered darkly past the principals to some obscure part of the set where it burst suddenly into flashing brilliance. Stewart Chaney's sets had good perspective; perhaps it was too much to ask that they be keyed with Mr. Florell's costumes. The Charles River scene was applauded, presumably by those who recognized Boston of 1872.

Mr. Strauss might have gone over very well in Boston, but he should never have invested in the train fare to Broadway. R.W.

Concerto Barocco, one of the new productions for the Ballet Russe de Monte Carlo, was shown in its revised form during the September engagement of the company at City Center in New York. *Concerto Barocco* was first given in 1941 in New York by the American Ballet Caravan. George Balanchine has choreographed the ballet to J. S. Bach's Double Concerto in D Minor. It is a study in musical expression with ballet technique: a corps of eight girls dance the orchestral background and two soloists (joined by a male dancer for pas de deux and pas de trois variations) dance the two violin scorings.

The decor is a simple backdrop and tabs of brilliant blue, the costumes are black rehearsal tunics, and the dancers wear identical, neat hair-dos. The setting is stark enough to be attractive at first, forming a vast space for the Balanchine group attitudes, but since the ballet is a mechanical, story-less expression, one soon tires of a stage unrelieved by color and perspective.

Dancing the two solo parts the night this reviewer saw it were Dorothy Etheridge and Ruthanna Boris, admirably paired as to physique and technical ability. The pas de deux has some showy and extremely musical phrases written for it; they were done with perfection of timing and movement by Miss Boris and Nicolas Magallanes. In a ballet of the pure musical sort, there is no call for deliberate warmth or distinctive personality on the part of a dancer, but there is a demand of thorough training and good performance.

The ballet itself is an exhibition of highly technical ballet steps and patterns, demanding the utmost from dancers and audience. The choreography, in its entirety, may not have much appeal for the fans in the provinces. It is obviously difficult to perform and, unfortunately, most audiences will be conscious of the awkward groupings and over-the-head-under-the-arm phrases. Mr. Balanchine must be complimented for his courage and for his sincere efforts to give effective dance patterns to music. It will take time for balletomanes to develop an appreciation of ballet thus presented and they may resent, for a while, the ballet without a story. As far as its place in the repertoire of a large ballet company, the piece as presented seems rather tiny and poor. Ballet aspires to the top place in art expression, combining the techniques of music, costumes, scenery, dance and mime for the pleasure of eye, ear and emotion. The *Concerto Barocco*, though succeeding as fine dance and, in parts, as good music, fails as theater. It seems a pity when the Ballet Russe de Monte Carlo, so in need of new, colorful and big productions that can utilize the excellent talents of its young troupe, should choose to offer us this season, a small chamber-music-hall sort of ballet.

Besides Ruthanna Boris, Dorothy Etheridge and Nicolas Magallanes, the cast of *Concerto Barocco* includes Nora White, Edwina Seaver, Beatrice Tompkins, Harriet Toby, Joy Williams, Merriam Lanova, Constance Garfield and Diane Rhodes. The orchestra, under the direction of Ivan Boutnikoff, was excellent; the violin parts were played by Earle Hummel and Isidor Schweitzer. R.O.

(Editor's Note: Full coverage of the rest of Ballet Russe de Monte Carlo New York season, and the opening of Ballet Theatre, will be given in the November Dance.)



Thomas Bouchard

Edward Rozzino appears at El Chico in classic and popular dances of Spain with Pilar Gomez.

Ballroom

(continued from page 27)

when properly played for dancing—are readily heard and easily differentiated. The higher the standard of dancing the more there is heard the standard musical rhythms that have evolved with and are best suited to each dance. Paradoxically, for the skilled dancer, simplicity of orchestral rhythm is the best accompaniment for complexity of body movement and steps.

Our final observation in our scrutiny of these dances discloses that each has certain characteristic steps and style, movements which have evolved with, and have come to belong inseparably to each dance. It is necessary to mention only a single instance to illustrate the validity of this oneness of music and movement. Why is it that teachers and all those who know their dancing have an acute aversion to doing or seeing the two-step danced to Waltz time? This misapplication of steps to musical rhythm can be done very easily, and unfortunately frequently is, yet as everyone knows there is not the same sensory satisfaction as when the step is properly performed.

Thus we see that all of the permanent dances have a fundamental adherence to deep-lying common elements. Waltz, Tango, Rumba and Foxtrot all seem to deserve the term "classic", used in the sense of enduring in basic form or standardized by the passage of time.

The Waltz deserves first place in our roster of modern dances. It has the distinction of being the only one in three-quarter rhythm, and the only generally accepted dance that has lived through the "Ragtime Revolution" of 1910. It is certainly a brilliant example of the survival of the fittest, and it is safe to say that its indestructible style will grace our ballrooms for many more years. There is controversy about the origin of the Waltz, but most authoritative evidence points to its birth in South Germany about one hundred fifty years ago. Its mode and tempo at that time probably approximated our present-day rendition of the Viennese Waltz. Today, in addition to this swirling, fast-moving version, two slower tempi are in varying popular demand. Indeed, dreamy waltzes such as *Three O'Clock in the Morning* played in definite slow tempo cause such a change in steps and

style as to give the different kinesthetic satisfaction of a quite separate dance.

If the Waltz is the queen of the ballroom, to many the Tango is the king. Dance historians trace its beginnings to the Moorish gypsies of North Africa, who in their migrations took with them their unique folk lore of music and dance rhythm to Spain, and thence to South America. It is probable that a large part of the United States has not tasted the true flavor of the Tango as danced in the Argentine or as it is generally accepted as an international dance. For many years there was little orchestration of its centuries-old gypsy music, with its poignant singing cadences. Instead there was substituted the Spanish Habanera rhythm, typified by such selections as *La Paloma* or *Jealousy*. To this syncopated accent, steps were introduced much different in style to those which are now accepted as the basis for the international Tango. Although the Habanera rhythm has been dropped, and radio in the past ten or twelve years has played almost exclusively the typical Argentine rhythm, relics of the Habanera steps are still in evidence on our dance floors. Dance connoisseurs have long contended that the Tango, with its nuances of rest and action, its lack of symmetry, offers greater piquancy than any other dance. Perhaps as conformity to its basic style becomes more widespread, this opinion can be substantiated.

Newest comer to the international social dance scene is the Rumba, with its roots in Afro-Iberian history, extending back to time out of mind. Our nonchalant use of the term "Rumba" to typify the West Indian dances has caused intense mental pain and anguish to the Cubans. Here may we offer our collective apologies for including under one heading the varied subtle and fascinating rhythms that stem from the Caribbean. As a generic title the term Rumba is too generally accepted to be changed, and it does serve to distinguish a group of rhythms, the *sons*, *quaraches*, *guajiras* and *dansons* from others of the classic dances.

As generally observed in the ballrooms of the West Indies, these dances are graceful, dignified and unobtrusive. Just as with the Tango, it will well repay the American public to learn these dances as developed in their native countries. Their permanence has been too well established to accept them

Manhattan

(continued from page 13)

dances he loves best, and with the lovely Pilar as partner, Rozzino has become an inspired and inspiring artist.

Soloist at El Chico is Patora Ruiz from Sevilla, sister of Antonio (of Antonio and Rosario,) and concert dancer in her own right. Somehow we felt she needs a better background, the company of a group, or at least a partner to set her off and project her act to better advantage.

Raphael Orosco comes to El Chico from Cuban Casino. He's the boy with the loaded sex appeal who sings and rumbas to the delight of the feminine fans present. Singers and guitarists complete the excellent program here.

other than in their natural and most authentic style.

For several years now, the Samba, indigenous to Brazil, has been making recurring sorties into the dance scene. Its characteristics make it a fitting member of our classic dance family. It has a gay, lilting two-four rhythm, and when played with native flavor of musical accent, it is easily differentiated. The style of body movement resembles somewhat the Viennese Waltz. Whereas in the Rumba the weight changes are evidenced through the hips, in the Samba this is accomplished by a slight undulating roll of the upper part of the body. Only the passage of time is needed to prove acceptance of this delightful rhythm as an international dance.

And now finally we come to the Foxtrot. It is undoubtedly accurate to say that none of our enduring dances, with their peculiar blending of musical rhythm, steps and style have ever come into being full grown. This is certainly true of the Foxtrot, which slipped into our dancing scheme on a trial-and-error basis, almost surreptitiously, around 1915.

By 1914 the rage for fast tempo ragtime dances had diminished and was settling down into the rather monotonous One-Step. Experimentation followed, with the craze for slow tempo and slow-moving "Blues" paced by the timeless *St. Louis Blues* of W. C. Handy. With no fad as a boost, however, a certain type of lilting ballad was slowly increasing in dance favor. Tunes from *Tin Pan Alley* were following the style of *Ida, Sweet as Apple Cider* and *Oh, You Beautiful Doll*. The old fashioned Two-Step was blended with the One-Step and without fanfare the basic Foxtrot in common four-four time had started its career as a full-fledged international dance. Orchestral renditions constantly improved and during the twenties had evolved into a smooth, lilting style, most satisfying as a steady diet to the vast majority of dancers. This manner of playing Foxtrots has taken on the name of Society Tempo, known as such chiefly among musicians.

Although almost any piece of music can be rearranged orchestrally to be played in Society Tempo, the gay or romantic, easily-sung melodies like *Margie*, *Avalon* and *Who* seem to have blended best into this lilting style of

Foxtrot. More insistence upon Society Tempo would do much to bring our present day Foxtrot music out of its doldrums.

No explanation of the Foxtrot in its most popular and satisfying form would be complete without an understanding of the confusing element of Jazz. Its syncopated rhythms have had a terrific impact upon the spheres of both music and the dance. With its roots in the ageless jungle, the beat of the drums, the clap-clap of preliminary battle frenzy, the mysticism of voodoo rites, the ecstasies of latter-day religious revivals, the essence of Jazz is emotional excitement. The acceptance of Jazz was gradual but its effect upon modern culture is too well known to be recounted. Under its influence a succession of syncopated dances have intruded themselves upon the dance scene. The Charleston, Shag, 'Truckin', Lindy Hop—Jitterbug in general—have skirted the edge of our ballrooms, demanding admission, only to be shunted aside as public taste ultimately makes its decision in adherence to the prime requisites for an authentic social dance. These rhythms and accompanying movements are admittedly exciting; however, under their hypnotic influence, the tendency is always increasing exhibitionism, where movements may become so uncontrolled as to seriously interfere with the pleasure of others on the dance floor. There is no question that these dances and their accompanying musical forms are of real cultural significance in their folk dance and music lore. Perhaps time will resolve the problem of these syncopated rhythms in bringing a general recogni-

tion of them as folk dances, and a realization of the necessity of separating them from the smooth ballroom dances, much as folk dancing of all nations has its separate place.

It should be a matter of interest, particularly to dancing teachers, to conjecture upon the number of conservative dancers who have lost interest in the art because they have been unable to abide the nerve-shattering noise produced by poorly played Jazz, or because they have been unable to face the ruggedness of a dance floor where even a few jitterbugs monopolize the space. Shrewd dance hall proprietors and managers of smart hotel ballrooms have learned that jitterbug patronage is not desirable, and have banned this type of dancing. It seems, of course, unnecessary to say that because of the strenuous nature of the dances they find their vogue principally with the very young.

The essence of dancing itself, is of course, intrinsic. It is the very elemental joy inherent in rhythmic movement. And to carry further, the essence of ballroom dance enjoyment can only be distilled from harmony of the dance partnership.

This goal for most of us can best be achieved by knowing a few dances well. For the greater pleasure of all then, let us concentrate upon those dances that have so thoroughly demonstrated their content of rhythmic enjoyment. Fifty million, or five hundred million people can't be wrong in their choice of the Foxtrot, Waltz, Tango and Rumba as the classic dances of the Ballroom.



At the Harvest Moon Ball: bottom row, left to right, filmdom's Alfred Hitchcock, his wife and daughter, RKO's Rutgers Neilsen and wife. Top: Ruthella Wade and Rudolf Orthwine of Dance, George Cowan and daughter Florence Cowanova of Philadelphia, RKO's Arthur Willi and his wife.



Ballerina Mary Ellen Moylan was Canadian editor Frank Coleman's guide during N. Y. visit.

News and Cues

(continued from page 8)

the Ballet Russe de Monte Carlo season. GEORGE BALANCHINE and a group of dancers and advanced students from the School of American Ballet appeared in Mexico City at the Opera National. Choreographer Balanchine and WILLIAM DOLLAR directed and staged ballets for the operas *Aida*, *Faust*, *Rigoletto*, *Samson and Delilah*, and for two evenings exclusively of ballet—Balanchine's *Apollo*, Dollar's *Constancia* and an arrangement of *Les Sylphides*. Those in the company included MARIE-JEANNE and NICOLAS MAGALLANES with JOAN DJORUP, SHIRLEY HAYNES, BETTY HYATT, MARJORIE MCGEE, YVONNE PATTERSON, BETTY ANNE PURVIS, BERNICE RECHENMACHER, CYNTHIA TOBIN, JOY WILLIAMS, DORIS WHITE and PATRICIA WILDE . . . Ballet Russe de Monte Carlo performances were radio-cast over New York City's station WNYC on opening night, with Stravinsky's *Dances Concertantes*, Bach's *Concerto Barocco* music, and Debussy's *L'Après-Midi D'un Faune* on September 9th, and on September 12th radio listeners heard Tchaikowsky's *Nutcracker Suite*, plus the Debussy and Bach selections. Other WNYC programs in September aired ballet music from the orchestrally colorful Glazounoff *Scenes de Ballet*, and Humperdinck's *Hansel and Gretel* music which is being staged in ballet productions this coming season by pro-

fessionals and teachers too. Folk songs are regularly heard on SUSAN REED's weekly program . . . Need for a good system of stenochoreography: BALANCHINE sent Ballet Russe's MARIA TALLCHIEF, MARIE-JEANNE and NATHALIE KRASSOVSKA to former ballerina MARY ELLEN MOYLAN for coaching in the new Balanchine ballets. Seems the choreographer had forgotten exact phrases from *Mozartiana* and *Imperial*, and lucky for him, Mary Ellen has her remarkable memory for the parts she danced last season!

Dance Concerts. ANNE SIMPSON, remembered for her recent stadium appearance with ANTON DOLIN's group, was presented in concert with the symphonic groups at Montreal and Toronto . . . BELLA REINE, dance-mime of two continents, will appear in a New York concert on October 31st, and present a premiere of her original trilogy, *My World* . . . At the closing program given by TED SHAWN and the faculty and students of Jacob's Pillow in Lee, Mass., ANGIOLA SARTORIO's group of some 25 students appeared in a modern number, *A Day at the Beach*, to Prokofieff selections, was given by one of Mr. Shawn's classes; the dance was evolved by the students as a classroom problem and directed by Mr. Shawn for concert performance . . . BOB BALLARD, recently discharged from the service, GORDON LEARY and MARION FLAGG returned to the cast of the *Hats Off to Ice* show at the Center Theater . . . The HARVEST MOON BALL winners of ballroom dancing opened at Loew's State Theater and continued on tour, presenting the tango, waltz, rumba, foxtrot and jive in true champion style . . . TED SHAWN makes a guest appearance with LA MERI at her Ethnologic Dance Theatre in October. September programs at the Theatre included the cleverly arranged *Old Press Books*, a story of La Meri's career told in words and dance; and a presentation of more *Dances from Many Lands*.

Personalities. First-night audiences these days include as many celebrities as celebrity-fans. *Mr. Strauss Goes to Boston*, in which HAROLD LANG is featured, filled first-row seats with the ballet crowd: MURIEL BENTLEY, YVONNE CHOUTEAU, DANILOVA, PAULINE GODDARD, MIMI GOMBER, ROSELLA HIGHTOWER, NATHALIE KRASSOVSKA, PAULA LLOYD, MARY

ELLEN MOYLAN, MARJORIE and MARIA TALLCHIEF, KAREL SHOOK, GERTRUDE TYVEN, HERBERT BLISS, PETER DEIGN, HARDING DORN, FREDERIC FRANKLIN, JOHN KRIZA, NICOLAS MAGALLANES, JAMES STARBUCK and many others . . . At the Madison Square Garden Harvest Moon Ball, film director ALFRED HITCHCOCK helped his enthusiastic daughter pick the winners, while he shared the spotlight with guest stars and dance enthusiasts. Might be an idea for a new Hitchcock thriller . . . a "who-done-it" at the dance contest. Sitting in the same box were ballet teacher FLORENCE COWANOVA and her father from Philadelphia, *Dance* editor RUDOLF ORTHWINE, and RKO's RUTGERS NEILSEN and wife . . . LEONARD BERNSTEIN has accepted appointment as musical director of the New York City Center of Music and Drama. Bernstein wrote the scores for the ballet *Fancy Free* and the musical *On the Town* . . . *Dance* illustrator ENID GILBERT is working on costumes for the Wharton production, *The Assassin*, a legitimate show for Broadway opening soon . . . DON PEDRO has signed a new partner, MISS MAYA, who studied with JACK COLE and was one of LA MERI's NATYA group . . . SALLY KAMIN, who presides over the world-famous Dance Bookshop, is nursing a badly-sprained ankle, but is still on the job, hunting down items



Ever wonder how a ballerina relaxes? Anna Isotomina vacationed at home in Canada, fishing.

for those who want to know about the dance . . . To LEOPOLD SACHSE falls the post of stage director for the New York City Opera Company, opening its fifth season this month . . . Designer of sets and costumes ARTHUR JACOB held a one-man show of paintings of the opera and ballet during September at the Norlyst Gallery in New York . . . DONN ARDEN, capable producer and director for ice shows in the leading hotels and night clubs throughout the country, has started work on a production for ICE SHOWS, INC.

Dancers may still try out for the DANCE THEATRE AUDITION WINNERS PROGRAM to be held during the 1945-46 season at the YMHA, 92nd St. at Lexington Ave., by writing promptly to Mr. Kolodney, Educational Director, for an appointment .

GRANT MOURADOFF's Foxhole Ballet will premiere CHARLES MAGNAN's second choreographic work, *The Circus*, at their Boston opening in November.

Folk Notes. A little mimeographed newsheet, *American Squares*, is edited by CHARLES CRABBE THOMAS of Woodbury, N. J., and is a pleasantly informal and informative 6-page leaflet devoted to folk dances of America. Although not the most desired format, the publication gives diagram of dances and calls for formations . . . The *Square and Rounds* evenings are in session again Wednesdays at the West Side YMCA at 5 W. 63rd Street. The first hour is for beginners; American and European dances are included.



Amelia Harris

Ballabile

by ANN BARZEL

A new ballet season is before us and we are all excited about new dancers and new sets and new ballets—and we hope our favorite supernumerary will be there. He is the one who suffers so during the final scene of *Scheherazade*. He turns away from the sight of the carnage with such a dramatic shudder that he almost steals the show.

It is the ballet *Petrushka*, however, that has yielded the tops in supers. One time when the crowd parted to reveal the limp body of the slain doll, it also revealed a balletomane-supernumerary snapping away on his candid camera . . . And there was the extra man who, at the end of a performance of *Petrushka* some years ago in Lewisohn Stadium, happily joined hands with the principals in the cast and graciously took bows, even to the final curtain call with Fokine himself.

In 1923 a New York newspaper ran a story in which Pavlova was quoted as saying the Foxtrot was doomed. Pavlova did not make a big mistake. The fault was with the newspaper man who was not smart enough to know that there is no connection between ballroom dancing and ballerinas and asked for an opinion.

Misconceptions about theatrical dancing are not limited to laymen. There was the opera impresario who was gathering a cast for an outdoor performance of *Carmen* who plaintively wanted to know why he should go to

the expense of hiring a choreographer. He called us up and asked us to get him from the various studios a number of students "who know *Carmen*." He thought there was one well-known *Carmen* Ballet and all pupils learned it like vocalists learned the songs. And he had been producing opera for several decades.

In June 1914 a big Peace Ball was held in London to celebrate a century of peace between the United States and Britain. Socialites were in charge of various entrées and tableaux representing phases in the history of the two countries. The blue-blood who headed the committee in charge of "Dance of the Original Inhabitants—Indian Entrée" chartered an elephant to bear a group of nautch girls.

England's Queen Elizabeth is known as a patroness of the dance—nigh unto a balletomane. Her august mother-in-law Dowager Queen Mary is also fond of ballet. When she paid an official state visit to Paris before World War I, the royal entertainment was given by the Opera Ballet. Besides dances to Chopin music a new ballet was prepared for the occasion, Reynaldo Hahn's *La Fête Chez Thérèse*.

It happened-the-day-before yesterday department: The young man who, auditioning for producer Dorothy Dorben as an "authentic oriental dancer," proceeded to do a Balinese dance to *Chloe*.

Lee Hager entitles his paintings of the ballet "Impressions": *Impression from Billy the Kid*, *Impression from Giselle*, *Impression of Argentinita*. And so they are—a mature artist's complete impressions of not just the dancers in static position, but of the choreography, the decor, the movement that suggests the music, the spirit of the ballet as an actual, staged production. *Impression from Fancy Free*, on our front cover this month, catches the personality of Ballet Theatre's popular vehicle of three seasons.

A prize-winner in art and industrial design since he was fourteen, Lee Hager

is an artist reflecting the French tradition in painting. He uses all media but has developed particular style and technique in water color. Mr. Hager believes that "painting is painting, no matter what the medium."

He has shown in galleries on 57th Street and throughout the country, including several one-man shows. The Metropolitan Museum of Art has in its permanent collection a Hager Index of Design plate and two colored lithographs. He would like to stage his own ballet some day, combining the best of classic ballet with the best in modern and tap dancing.

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